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GUARDIAN

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Hearst's hit man

Chron publisher's
secret plan to break
a newspaper strike
[p.14]

Poor patients

Sutter ousts last doc
who takes
Medi-Cal patients
[p.16]

Streets of London

Tim Kingston on war
and terror genies.
At sfbg.com

Shock of the 'Now'

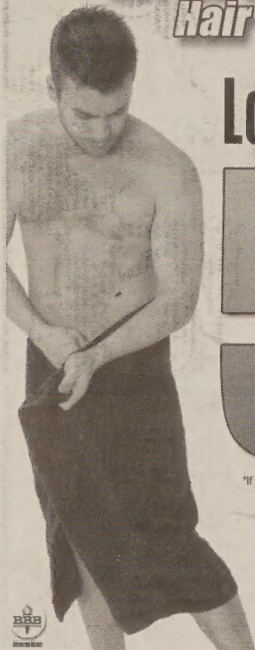
Hamburger Eyes, SF's renegade
photo gang, bring their raw imagery
to 'Bay Area Now.' Plus: Our critics'
picks for the YBC show [p.36]

LOCAL MUSIC: GENGHIS KHAN
AT THE GOLDEN BULL
[p.58]



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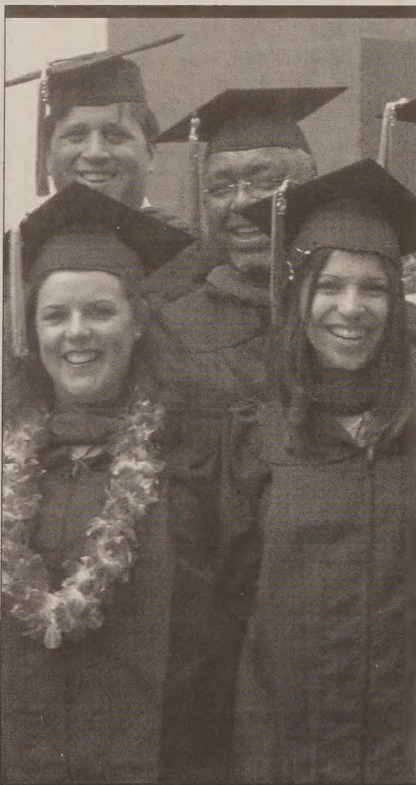


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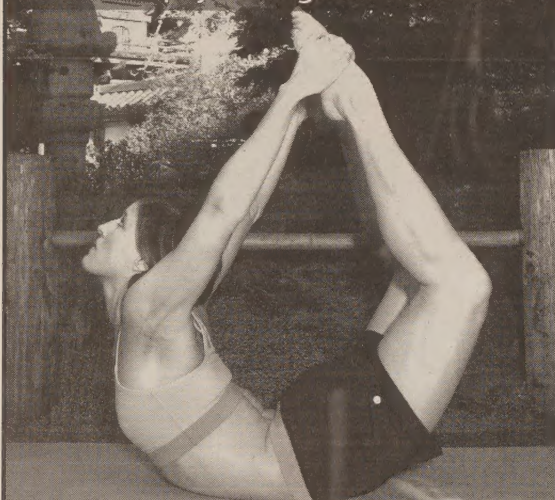
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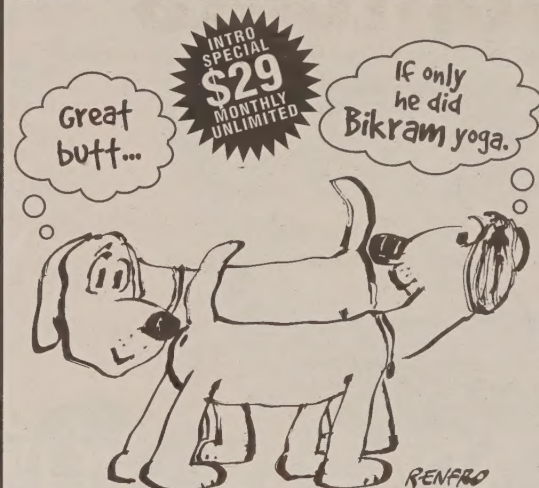
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in this issue

A few hours after the bombs exploded in London July 7, Tim Kingston, who regularly writes for us and just finished a temporary stint as a staff reporter, was on the phone trying to reach friends in the city where he grew up. Everyone he knew was fine — but they were also angry, and not just at the bombers.

"What the hell did you expect if you are going to go bombing and invading people?" one English friend told Kingston.

There aren't many publications in the United States talking about it, but the British press has been willing to float out the question: By invading Iraq and creating a giant new recruitment poster for Islamic fundamentalists, were President George W. Bush and Prime Minister Tony Blair at least partially to blame for this attack?

As Kingston notes in his piece, which you can read at sfbg.com, "I have a sinking feeling, hoping it's not a case of 'Here we go again.'"

• • •

There's happier news at home. "Bay Area Now 4," Yerba Buena Center for the Arts' triennial survey of the city's art scene, opens July 16. As senior editor for arts and entertainment Kimberley Chun notes:

"Bay Area Now 4 is particularly interesting in the wake of the rise of the Mission School (which we covered about three years ago to the date in Glen Helfand's 'The Mission School: San Francisco's Street Artists Deliver Their Neighborhood to the Art World,' 7/11/02) and the growing influence of last year's 'Beautiful Losers' exhibit at the museum. With the exhibit, cocurators René de Guzman and Berin Golonu hope to gauge 'the temperature of the regional art scene by generating artistic activity and a dialogue about the Bay Area's significance as a cultural region,' while providing a launch pad for local visual artists."

This year Helfand looks at notions of community and how they manifest as a major curatorial theme at this year's YBC show. Chun looks at our cover subjects, SF "photo gang" Hamburger Eyes, and their particularly stark, vivid, and undeniably powerful brand of photojournalism, compiled in their capricious zine turned journal, *Hamburger Eyes*. Johnny Ray Huston descends into the mind of Edward Mathew Taylor, the alter-ego of Marina artist Frederick Loomis, to check out an elaborate cosmology that imagines a year when computers will claim control of the world. And if that's not enough, we also pick the standouts at the show.

Tim Redmond
tredmond@sfbg.com

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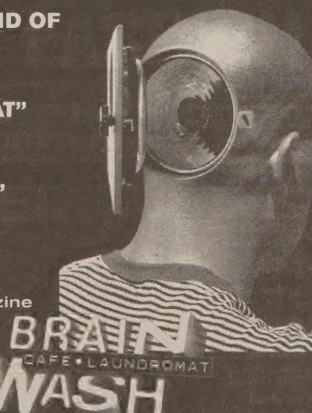
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- Bob



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contents

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cover story Shock of the 'Now'36

Hamburger Eyes, SF's renegade photo gang, bring their raw imagery to "Bay Area Now 4." Plus: Our critics' picks for the YBC show

We live to serve Yerba Buena Center for the Arts' "Bay Area Now 4" finds itself in community service. By Glen Helfand (p.36)

Want fries with that? Passing glances with SF photo gang Hamburger Eyes. By Kimberly Chun (p.37)

Mind mapping Frederick Loomis presents Edward Mathew Taylor, visionary. By Johnny Ray Huston (p.37)

Lil' 'Now' wow Our visual art writers take a snapshot of a few standouts at "Bay Area Now 4" (p.38)

Bus stop16

Muni union tells members to shut up and drive.

By A.C. Thompson

Chain of fools44

R. Kelly busts out of the closet with a loopy five-part soap opera. By Johnny Ray Huston

The cover: *Guardian* photo by Melissa Barnes (clockwise from left, Jason Roberts Dobrin, Dave Potes, Ray Potes, and Stefan Simikich). At bottom, from left: Dave Potes, *Dragon Knife*; Stefan Simikich, *Busted*; Ray Potes, *Goat on a Rope*; Ted Pushinsky, *Body Building Competition*, *San Jose*; Stefan Simikich, *Dirt*. All images courtesy of artists and *Hamburger Eyes* magazine.



departments

Letters	8
Troubletown	8
By Lloyd Dangle.	
Editorials	11
Cartoon by Jerry Dolezal.	
Opinion	11
By Calvin Welch.	
This Modern World.....	14
By Tom Tomorrow.	
Being There	89
By Alex Robertson Textor.	
Double Team	
Psychic Dream	95
By Michelle Tea and Jessica Lanyadoo.	
Crossword puzzle	96
By Ben Tausig.	

news and culture

On Guard	14
• Chron publisher has a secret plan to break a newspaper strike.	
• Sutter ousts last doc who takes Medi-Cal patients.	
• Why do governor's critics keep ending up targets of police scrutiny?	

Alerts18

A selective guide to political events.

Neighborhood Business.....20

- St. George Spirits.
- BizTips.

Techsploitation.....23

By Annalee Newitz.

alt.sex.column24

By Andrea Nemerson.

food and drink

Dine review25

By Paul Reidinger.

Cheap Eats26

By Dan Leone.

Edible Complex27

By Gabriel Roth.

Listings.....29

Eat Here Now.

a&e

Film.....40

- Tropical Malady.
- Wedding Crashers.

Theater.....42

A Boy and His Soul.

Sonic Reducer43

By Kimberly Chun.

Full Circle45

By Mike McGuirk.

Grooves46

- Sufjan Stevens, Longwave, *Classic Southern Gospel*, Kinski.
- 2nd Time Around: Ol' Dirty Bastard.

calendar

8 Days a Week48

Music50

- Club Guide (p.54)
- Live (p.58)
- Synthetic Pleasures (p.65)

Events.....68

Art.....74

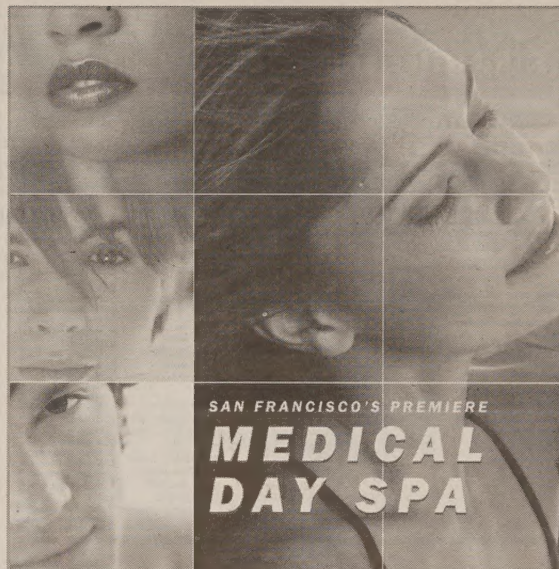
Stage77

Film.....80

- Rep Clock (p.86)
- Movie Clock (p.87)

classifieds

Destinations (p.88)
Careers (p.90)
Marketplace (p.92)
Body and Soul (p.95)
Connections (p.97)



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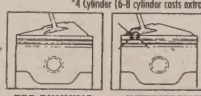
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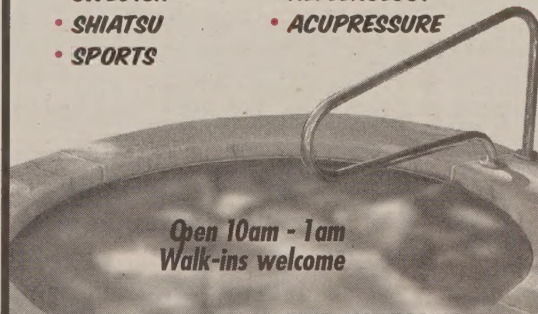
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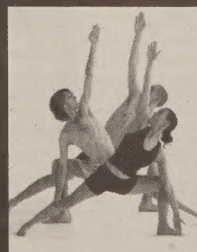
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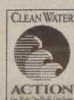
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letters to the editor

The Möbius stripper

It's nice to see my name in print again, but it must have been a long time since Michelle Tea read my book, *Möbius Stripper* ["House Hunter," Lit, 5/25/05]. The book is about me me me and has three short stories involving Artie Mitchell during his heyday. Nor was I a stripper; I tried to do shows and lap dance at the O'Farrell for two nights, couldn't handle having strangers touch my body, and got a yeast infection.

I do have another book about me me me and the descent of Artie Mitchell. It is unpublished and called *Bodegahead*.

Bana Witt
Fresno

City of Love at 40

Let's remember the Family Dog, Avalon Ballroom, and more in 2007, which will be the 40th anniversary of the city's "Summer of Love." (See "Chet Helms, Rebel with a Cause," 6/29/05.)

And this time, let's involve not only Chet's "Council of the Summer of Love" (belatedly incorporated?), but also the Haight Ashbury Neighborhood Council, the city, the *Bay Guardian*, the arts community, the *Chron*, queer communities, environmentalists, various types of music (not just rock), and many cosponsors.

Why queers? As shown in the short life of Harvey Milk, the '70s Castro counterculture descended, in part, from the '60s Haight-Ashbury counterculture. Also, 2007 will be the third anniversary of our historic "Winter of Love" (2004) same-sex weddings.

Our "City of Love 40" could include a series of events, from the Haight Street Fair and Pride, in June,

to the Love Parade and Castro Street Fair, in October.

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The female Willie

After reading your superb article on Supt. Arlene Ackerman, "Against all enemies," 6/29/05, and how her imperious administration regularly stifles dissent, injects baseless accusations of racism, and utilizes intimidation tactics upon those who may disagree with her, I can say with absolute certainty that Arlene Ackerman is the female Willie Brown!

Cary Sekoff
San Francisco

Ackerman's acknowledgments

Supt. Ackerman was brought to San Francisco based on her tough-as-nails approach that produced results. Now San Francisco wants to complain or undermine the achievements she has attained. Sure, dissent is not welcome, but for Dennis Kelly to accuse her of "racially based attacks" (i.e., racism) and then to be surprised that she is no longer interested in getting together is naïve if not simply ignorant.

I do not agree with Ackerman's new contract-buyout clause, but the slant of your article is one-sided and exaggerated. Finally, to question the plausibility of a student-written essay is not the same thing at all as labeling someone stupid.

Mark Gummere
San Francisco

Resolving the SAC issue

It is my feeling that there needs to be a starting point for discussion and remediation, and that in the very visible actions of the Student Advisory Council and members of the school district, both sides had little opportunity to collaborate to remedy the situation before it got out of hand. Perhaps by missing crucial opportunities to meet and debrief, actions of both sides were blown out of context and misinformation was spread around about both sides of the issue.

With respect to the superintendent's contract resolution, I do not feel that the SAC as a whole intended to personally attack the superintendent. Perhaps the author had not intended the resolution to be inflammatory, but that's how it could be interpreted. A few of the clauses strayed from the facts and bordered between opinion and malevolence. I think the staff was misquoted when people said they had threatened to "retaliate against the SAC," because the true context of their remarks concerned not the actions of the SAC itself, but that official entities should not pass resolutions that contain injudicious language.

Therefore, I feel that these two separate triggers led people to believe unreasonable things of the SAC and the superintendent's office. Steps are being taken to finally meet and remedy the situation on all the sides, and I think that reflects highly on all the parties involved that we all are realizing our problems could have stemmed from some misunderstandings and that we will finally try to work them out.

Jason J. Wong, student delegate
San Francisco Board of Education
San Francisco



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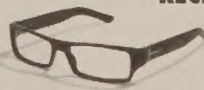
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opinionby calvin welch

The eastern front

Starting later this month, the Board of Supervisors will begin to grapple with the initial portion of a coming series of land-use changes that, collectively, will transform San Francisco's eastern neighborhoods from being the home of the city's light-industrial and production (including arts-production) businesses into a set of "new neighborhoods" featuring market-rate condos in the highest residential towers in city history.

Currently under planning review are nearly 2,800 acres in the South of Market, Mission, Central Waterfront, Potrero Hill, Showplace Square, Bayview-Hunters Point, and Vis Valley neighborhoods. It's the largest San Francisco land area ever to be considered for rezoning. These "eastern neighborhoods," as they are called, contain businesses that currently employ more than 40,000 people in light-industrial and production jobs. Some 35,000 or so new housing units — the overwhelming majority of them market rate — could be built, nearly doubling the number of homes now in these neighborhoods.

The Rincon Hill Plan, now before the Board of Supervisors, is the first of these neighborhood-transforming initiatives coming from the planning department. It calls for some 3,500 units of market-rate condos in a series of 550-foot towers just south of the current Transbay Terminal. These condos will hasten the gentrification of the South of Market area, pour thousands of car trips a day into an area poorly served by public transit, and instigate a transformation of the entire eastern portion of the city.

These and other impacts of the plan were brought to the attention of the planning commission by a hardy coalition of South of Market community groups drawn heavily from the social-service and immigrant-serving community-based nonprofit sector. The commission, responding to the demands for protection of existing lower-income residents, raised the proposed developer fees, called for more extensive affordable housing mitigation, and passed the matter on to the Board of Supervisors.

The Newsom administration wants the plan ap-

proved quickly, with few or no questions asked. But questions demand to be asked — not only about the Rincon Hill Plan but about the entire eastern neighborhoods transformation, especially when it's linked, as it is geographically, with the contemporary hype of the "bio-tech boom" new economy (which, if history is a guide, will be followed by a coming "bio-bust"). In the same eastern neighborhoods, hospital facilities are imploding with the announced closure of St. Luke's and the very real possibility of SF General moving to UCSF's new campus at Mission Bay.

Crucial issues — who will live here, who will work here, and who will get health care here — are all wrapped up in these decisions, and no one seems to be paying much attention to them. The future of the eastern neighborhoods — the home of the left-labor vote in San Francisco — is critical to our collective future. Left, labor, and progressive environmental, transit, and health advocates must join with affordable housing and social-service providers active in these neighborhoods and community and neighborhood organizations already struggling with complex urban planning processes.

To that end, a housing justice summit has been called for July 16 at St. Boniface church, in the Tenderloin, to bring tenant organizations, neighborhood-preservation and land-use organizers, and advocates for affordable housing and for the homeless into an initial dialogue about the need for a comprehensive agenda to be placed before the Board of Supervisors over the next two years, when these eastern neighborhood plans will come before them.

But that is only the beginning. We need organized labor, health and human service providers, and environmental and neighborhood activists from all over San Francisco to begin to take these plans seriously and devise new and better initiatives to meet the needs of existing residents.

It is only our future at stake here, folks. ♦

Calvin Welch has been a housing and neighborhood activist for 35 years.

editorials

After London

In the wake of the World Trade Center attacks, which took the lives of 2,948 people, the *London Observer* suggested that the bombings in London last week, which killed at least 50 and left some 700 injured, seemed almost a relief: "It could have been, and was always thought likely to be, significantly worse," the paper noted.

That's little condolence to the families of the people who died — horribly, tragically, and (in the awful hallmark of most terrorist attacks) randomly. As the *New York Times* put it, people who overslept and missed the bus lived; people who caught the train on time died. There's no way to minimize the damage to London, the UK, and the civilized world that this sort of attack leaves behind.

But the *Observer* had an important message: This isn't, and won't be, the end. Only a fool would try to believe that the attacks on Western cities are over. It will almost certainly happen again, and it will probably happen here.

This international insecurity, this feeling that any one of us could be killed any time we climb on a bus, train, or plane, is the price that we pay for the invasion of Iraq.

At this point it's not entirely clear who set the bombs, and British leaders are loudly denouncing any suggestion that there's a connection between Iraq and the bombings. But as Gary Younge points out in the *Guardian* of London, that's "the deepest denial."

Prime Minister Tony Blair, Younge wrote in a poignant essay July 11, "is not responsible for the more than 50 dead and 700 injured on Thursday. In all likelihood, 'jihadists' are. But he is partly re-

sponsible for the 100,000 people who have been killed in Iraq. And even at this early stage there is a far clearer logic linking these two events than there ever was tying Saddam Hussein to either 9/11 or weapons of mass destruction."

Younge continues: "What [Prime Minister Tony Blair] would not acknowledge is that his alliance with President George Bush has been sowing the seeds and fertilizing the soil in the gulf, for yet more to grow. The invasion and occupation of Iraq — illegal, immoral, and inept — provided the Arab world with one more legitimate grievance. Bush laid down the gauntlet: You're either with us or with the terrorists. A small minority of young Muslims looked at the values displayed in Abu Ghraib, Guantánamo Bay and Camp Bread Basket — and made their choice."

Immediately after the London bombing, the US Department of Homeland Security increased the alert level on trains and buses to "orange" — whatever that means. The TV news showed pictures of BART police officers patrolling the subway with dogs (who presumably were trained to sniff out explosives). Passengers were warned (again, as always) to report anyone or anything suspicious (as if the well-trained terrorists were going to do anything obvious enough to attract suspicion).

None of that will make any of us any safer.

There's only one way to decrease the danger, and that's to acknowledge that the invasion of Iraq was a terrible mistake and announce a timetable for withdrawing all coalition troops. Until that happens, the carnage — in Iraq, in Europe, and quite possibly in the United States — will only continue. ♦

School funds, with strings

The state of California has unexpectedly coughed up another \$13.4 million for San Francisco this year, and Sup. Tom Ammannio, with the support of Mayor Gavin Newsom, is proposing that the money go directly to the school district. In general that's a fine idea: The city has grave financial problems, but the school district's situation is even more dire (and the district has far less ability to raise revenue through taxes or fees). In fact, the district is so short of cash that it's closing schools and forcing staff into involuntary furloughs.

The details of the plan are a bit complicated. In essence, the city would be giving the district an advance on money that is slated to be allocated next year under Proposition H, a 2003 law that allows the city to send cash to schools for certain programs. Some, like school board member Jill Wynns, argue that the district should refuse to spend the money a year early, but the cash infusion would actually give the schools more flexibility — and could prevent some painful cuts this year.

But the supervisors shouldn't just hand the money over without some very clear conditions that ensure accountability and transparency in the way the district operates.

We're getting increasingly nervous about Supt. Arlene Ackerman. Her tendency toward arrogance and isolation has become more and more pronounced lately; as we reported June 29, she won't even meet with board members who criticize her,

won't meet with the teachers union, and lashes out at students who dare to challenge her policies.

But the biggest problem with giving her more money is that she still refuses to comply with the city's Sunshine Ordinance — or even accept modestly increased calls for openness in the district.

And as Robert Haaland, a staffer with Service Employees International Union Local 790, points out on his lively and useful blog, www.leftinsf.com, there's no independent auditor checking the district's spending or analyzing the budget.

So this is a great opportunity for the supervisors — who have no direct authority over the schools — to demand some reforms. It's simple: The board should offer to turn over the \$13.4 million, if, and only if, the school board agrees to the following:

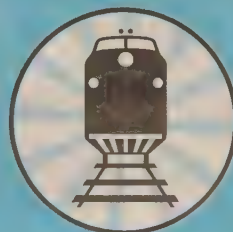
- Adopt a resolution to put the district under the Sunshine Ordinance (except where that law conflicts with student privacy rights or the state education code).

- Hire an independent budget analyst.

- Direct Ackerman to rescind her gag order, which requires all school district staff to inform her office in advance before talking to the press or the public.

Those are all easy steps that should be no-brainers for the school board. We'd love to see the schools get another \$13 million. The supervisors should say: Take a couple of minor steps towards accountability, and the money's yours. ♦

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Hearst's hit man

Chronicle publisher Frank "Darth" Vega has a secret plan to keep the paper publishing even if there's a strike

By Steven T. Jones

San Francisco Chronicle publisher Frank Vega, facing the possibility of a damaging strike, is doing some serious saber-rattling to intimidate employee unions and has sent a memo to managers describing dramatic procedures that will be put in place if there's labor action this summer.

The new publisher has taken an aggressive bargaining posture with the half-dozen unions whose contracts ended July 1, demanding steep pay and benefit rollbacks, layoffs, and greater management authority to unilaterally make further changes in working conditions.

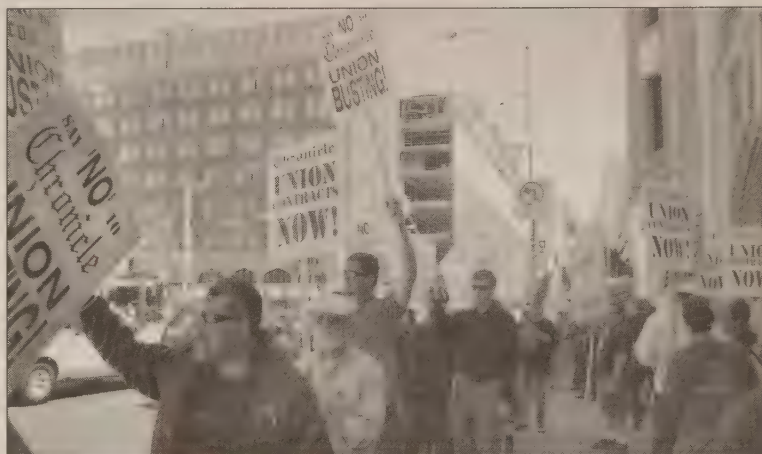
Vega said he intends to continue publishing the *Chronicle* every day through any strikes or lockouts, and June 28 he issued a letter and detailed plan to the 300 management employees who would work through a job action. Despite stern warnings in the first paragraph that "your fellow employees could be jeopardized if this information becomes public," the documents were leaked to union members who furnished a copy to the *Bay Guardian*.

"Do not worry about sleeping quarters or food. We have extensive plans in place to ensure our workforce's needs are more than adequately met," Vega wrote. "I don't want to sound too ominous, but this is serious stuff. We intend to publish and distribute the *Chronicle* no matter what. We intend to protect our employees and facilities. No matter what."

Hearst Corp. hired Vega in December. As president and chief executive of Detroit Newspapers, Vega continued to publish the *Detroit Free Press* and *Detroit News* during a brutal 20-month strike that began in 1995, during which the companies lost hundreds of millions of dollars. The papers never recovered the loss of about one-third of their 1.1 million readers.

Here, Vega's memo (which is available in its entirety at www.sfbg.com) calls for the "quick and efficient clear-out of on-site, represented employees whose unions call a strike," the activation of phone trees to bring in all exempt employees on shuttle buses from secret locations, and bringing in cots, bedding, and food so employees can remain in the building for days at a time.

Other memos in the packet include "Tips for Cross-



On the line: The San Francisco Web Pressmen and Prepress Workers' Union and other union members staged a rally July 11 to demand that the *San Francisco Chronicle* give its workers a fair contract. *Chronicle* brass has said the workers need to take a big hit because the paper is losing money, but the unions say the paper is being mismanaged. "When they want to point the finger at us, we need to point the finger right back," said Chuck Davis of the Northern California Mailers Union, flipping his middle finger at the *Chronicle*.

ing a Picket Line" (such as "drive very slowly as you approach and cross the line. Be prepared to stop quickly if a picketer steps in front of you to try to get your vehicle to touch him") and procedures for "If you are arrested or detained by law enforcement personnel, and that arrest or detention is as a result of you providing services to the *San Francisco Chronicle*." Vega encourages employees to call the paper's "Incident Command Center," at 764-2855, to report any problems or concerns.

Chronicle spokesperson Patricia Hoyt (who returned the call we placed for Vega) said the newspaper has about 300 managers and other exempt employees who would work through any job action and they would hire more temporary workers if needed. "We will go to outside resources to get the job done as needed," she said.

As the contracts were about to expire, Vega hired the same security firm that he used to battle strikers in Detroit, Vance International, an elite company started by former Secret Service agents that specializes in security for celebrities and companies facing strikes. At the same time, the company installed dozens of new security cameras around *Chronicle* facilities in San Francisco and Union City, particularly in the work areas of the San Francisco Web Pressmen and Prepress Workers' Union, which has been the most militant of the six unions now in negotiations.

That union's president, Tony Price, said the cameras, security, and unbending demands indicate Vega's desire to break the unions. "Our fear is that they are pushing us to lockout," he said.

Hoyt said the cameras are for the safety of employees and protection of the facility. "We're prepared, and we're doing what we need to do," she said.

The pressmen union held a raucous rally in front of the newspaper on July 11, taunting the publisher, who earned the nickname "Darth Vega" in Detroit, and pledging to stand strong against what their signs labeled "*Chronicle*/Hearst Corp. Union Busting."

"We aren't going to let union busting happen here in our town," said Tim Paulsen, executive director of the San Francisco Labor Council, one of a wide variety of labor activists who showed up to march in solidarity with the pressmen and four other *Chronicle* unions.

Yet conspicuously absent were representatives from the paper's largest union, the Northern California Media Workers Guild, which represents 870 editorial, advertising, and circulation workers. Price said that guild director Doug Cuthbertson had pledged to show up and speak, but Price tried several times to call him or someone from the guild up to the stage, to no avail. Cuthbertson also didn't return our calls seeking comment.

The guild has remained publicly mum on the status of its negotiations. President Michael Cabanatuan (a transportation reporter at the paper) responded to our inquiries with an e-mail that said "There really isn't much to say at this point. We're still talking, we've taken no strike vote and set no strike deadline. All our efforts are focused on reaching a fair contract that helps the newspaper while protecting our members."

Indeed, most rank-and-file guild members profess to know little about the status of negotiations, while the few who do claim to know something grumble that the guild hasn't stood strong against management, letting employee grievances go nowhere and citing rumors that the guild has already agreed to up to 50 layoffs and one less week of vacation time for senior staff.

Perhaps even more critical to the unions' ability to advocate for their members are *Chronicle* demands for greatly expanded "Management Rights," usurping much of the control over working conditions and job classifications that unions now enjoy.

"We've tried to bargain, but they aren't wanting to bargain," Price said. "Ninety percent of their proposal is about control. It's not only the economic concessions, it's designed to break down the rights that we've fought to retain."

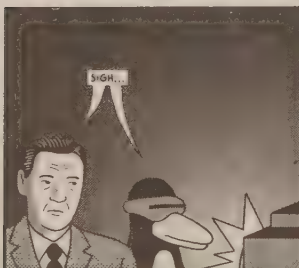
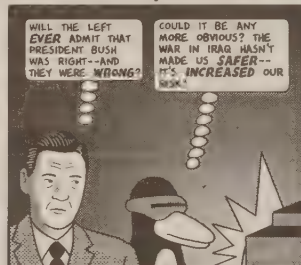
In the paper's latest proposal to the pressmen union, a June 15 document obtained by the *Bay Guardian*, the "management rights" section is one of the longest and most detailed, claiming many rights that are now subject to collective bargaining and declaring, "The Employer shall not be required to bargain with the union concerning actions taken pursuant to this provision of the Agreement." One press worker told us it would effectively create "company-sponsored unions."

To get an expert opinion on the provisions, we sub-

Continued on page 17

THIS MODERN WORLD

by TOM TOMORROW



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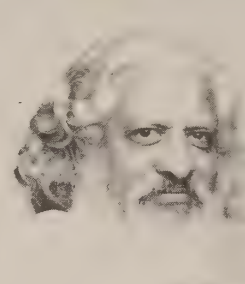
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AG Office Press Release in response to the Raich decision

OFRECEMOS ASISTENCIA EN ESPAÑOL!

Bus stop

Muni union tells members to shut up and drive

By A.C. Thompson

As the sun sank July 6, Victor Grayson stood in the courtyard of Martin De Porres Hospitality House, a soup kitchen on Potrero Avenue founded by the dissident Catholic Dorothy Day. Grayson was there to address a loose-knit alliance of young, punk activists who think San Francisco Muni riders should refuse to pay their buck and a quarter if the mass transit system starts slashing bus routes, jacking up fares, and canning employees. The group is calling for a "social strike" (see www.socialstrike.net) and also encouraging drivers not to collect fares if Muni, which is hurting from a major cash crunch, goes forward with austerity measures.

Predictably, Grayson — a sharp cat who's been a Muni driver for 10 years, piloting buses on a number of lines through the Richmond District, the Marina, Laurel Heights, Cow Hollow, and other areas — is not Muni's favorite son right now.

Interestingly, he's also in deep shit with his own union, the Transport Workers Union Local 250-A.

The beef dates back to June 17, when Grayson and fellow driver Bari McGruder were quoted in a 530-word *San Francisco Examiner* story pushing the idea of a one-day walkout and dogging both Muni managers and the TWU. "Union leadership and Muni management have been in bed for years.... It's time to put the cards on the table and say it's time to stop," Grayson told the *Ex*.

Union honcho Bill Sisk responded in print by painting McGruder and Grayson as members of a "small group of insurgents" and said they would be fired for any renegade work stoppage. No strike ever materialized.

Now Sisk and company are trying to oust the duo from the union — it seems freedom of speech has no place in the labor movement. After the story ran, the union sent Grayson and McGruder letters saying they'd been suspended from the organization for violating its constitution and bylaws.

The letter accused the two of "maliciously publishing or circulating" false information about the union, "using the name of the local union" for an "unauthorized purpose," damaging the "interests and welfare" of the union, as well as improperly threatening to strike.

"This is frivolous," Grayson said. "I'm not the enemy. I'm not laying people off." Muni is in the process of increasing fares by 25¢, trimming routes, and axing 150 drivers in a bid to close a \$57 million budget hole.

"They said we were doing something detrimental to the union by speaking out," added McGruder, an eight-year veteran who plies the 38, 9, 14, and 15

lines. "I have the right to speak what I feel."

The union, which represents roughly 2,000 workers, ratcheted things up a notch June 28, hauling the pair before a tribunal of three union members who assessed their alleged offenses and evaluated their loyalty. The hour-and-a-half-long quasi-trial was held at the TWU's Fillmore Street headquarters.

"They tried to say we're airing the union's private business," McGruder explained. "That's garbage. There's no gag order in the bylaws."

At UC Berkeley's Labor Center, chair Katie Quan was a little surprised by the situation. "In the union movement it's very common for rank-and-file members to criticize their leaders," Quan said, noting, however, that "it usually doesn't happen in public" for tactical reasons.

"Rarely, rarely have I heard of members being brought up on charges" for challenging union officials, she said.

Apparently, TWU 250-A doesn't want to talk about it. Sisk and other officials didn't return numerous phone calls made over a four day period. We'll take that as "no comment."

The tribunal has yet to issue a ruling, though it could suspend the pair for a year, which would essentially strip them of most union privileges during that time, like the right to vote in elections and have access to a shop steward should a dispute arise with management.

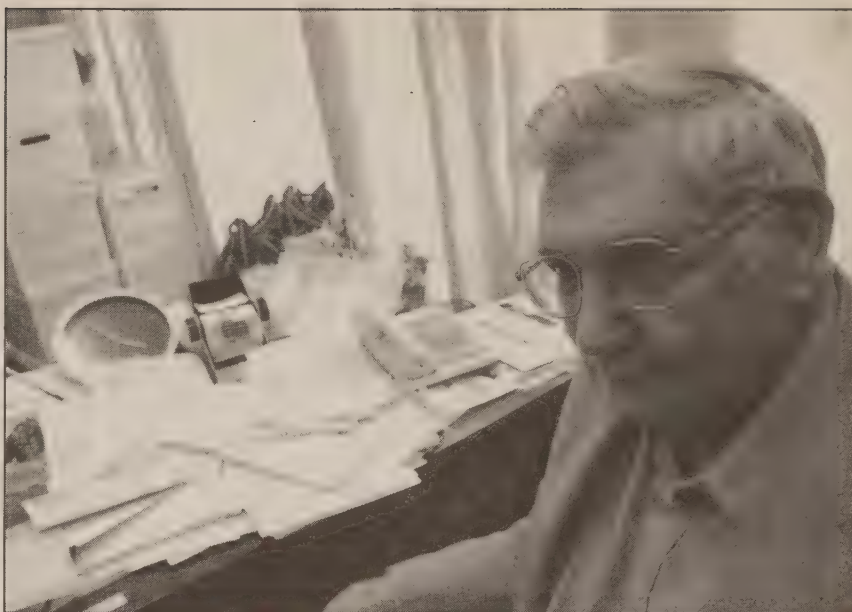
From what we can tell, the union is behaving a tad hypocritically about the whole thing. While union bigwigs harsh on McGruder and Grayson, they're showing a very different face to the city. Anticipating that city officials might come down on the duo, Sisk sent a letter to Mayor Gavin Newsom and outgoing Muni honcho Michael Burns, telling them not to even think about sanctioning Grayson and McGruder for their comments in the press.

"These members are obviously acting on their own," Sisk wrote in the June 17 missive. "However, we wish to state as well that this union will not stand by idly should management unfairly discipline or retaliate against any member of this union for exercising his/her rights as American citizens and employees of Muni of free speech."

And while Sisk is punishing Grayson and McGruder for talking about a wildcat strike, he enthusiastically backed cable car operators who walked out in March, an action for which the union is now being sued.

McGruder is peeved about the situation. "It's bad enough we have to fight management, but now we're fighting our own union." ♦

E-mail A.C. Thompson at ac_thompson@sfbg.com.



Old-school doc: Dr. Richard Rider regularly treated the poor at his California Pacific Medical Center office before being evicted.

Poor patients

Sutter Health ousts the only doctor at Davies who regularly treats low-income patients

By Chellis Ying

Dr. Richard D. Rider is an old-school general practitioner who inspires near-fanatical loyalty in his patients.

Rider, 81, has been caring for low-income people for more than 50 years. Up to three-quarters of his patients are enrolled in Medi-Cal or Medicare. And for the past 35 years he has been working out of Suite 338 at the Davies campus of the California Pacific Medical Center. He has renewed his lease 10 times without difficulty.

But in March, Rider received word that he would have to move out of his office this summer. "Given the long-term needs of CPMC and its physicians, your lease will not be renewed," CPMC medical director Dr. Allan Pont wrote.

Pont didn't return the *Bay Guardian's* calls for comment, but CPMC spokespeople told us the hospital is reorganizing office space as it undergoes seismic improvements required by the state. Rider's space, they said, was needed for another physician.

Rider and some of his patients don't buy the explanation — and fear he is being targeted because of the clientele he serves. Ray Guiducci has been seeing Rider for four years — ever since Guiducci was hit with a hammer to the head. He lay near the Berkeley BART station for several hours before his body was discovered. By the end of the ordeal, he had severe brain damage, and he soon lost his job and his home.

As a Medi-Cal holder, Guiducci found himself unable to find the proper treatment — until he went to Rider. He told us Rider saw him every month during his recovery. "Dr. Rider saved my life," said Guiducci, who now has a home and has spent hours contacting public officials and the media about Rider's impending eviction.

Rider — who is the only physician in his building who regularly accepts Medi-Cal patients — told us CPMC, which is run by Sutter Health, seems more interested in accommodating neurosurgeons and other high-end specialists than traditional doctors like him.

"Last October, Dr. Pont suggested that I retire," Rider said. "When he knew that I wouldn't, suddenly they wouldn't renew my lease."

CPMC spokespeople told us the hospital offered to help Rider find a new office, but none of the letters they sent to the doctor say anything of the sort. Meanwhile, as the July 1 deadline for Rider to move approached, he had to undergo major surgery. CPMC granted him a temporary delay, but remained adamant that he vacate as soon as possible because another physician was preparing to move into the space.

Rider told us the urgency seemed peculiar since the suite next to him had been empty for six months. "If a physician needs the space, why don't they move them there?" he said.

Then, on July 8, CPMC spokesperson Chris McMurrey called us to say Rider would be allowed to stay in his office for at least six more months. When asked how this would affect the new physician that was meant to take Rider's place, McMurrey answered, "We have bent over backwards for Dr. Rider. This retrofit is complicated."

When we called Rider for his reaction, he was still packing in preparation for the move. CPMC representatives had not yet informed him of the extension. And though Rider was delighted by the news, he remained skeptical: "I wonder why they have not told me." ♦

E-mail news@sfbg.com.

Monitoring malcontents

Why do the governor's critics kept finding themselves targets of strange police scrutiny?

By Camille T. Talara

Criticizing Gov. Arnold Schwarzenegger can be risky business these days. It's a lesson that a small but growing number of activists have learned in recent months, after speaking out against the governor's policies and being subjected to unsettling police scrutiny.

The most recent incident was exposed by the *San Jose Mercury News*, which obtained evidence that the National Guard monitored members of CodePink and the Raging Grannies, families of soldiers killed in Iraq, and others who attended a small Mother's Day protest in Sacramento May 8 calling on the government to bring the troops home.

The proof was e-mails providing details about the rally that were sent to high-ranking National Guard officials.

"Forwarding same to our Intell. folks who continue to monitor," read a reply e-mail by Col. Jeff Davis, who was charged with, among other things, overseeing a new intelligence unit until his retirement four weeks ago.

National Guard public affairs director Lt. Col. Douglas Hart assured the *Bay Guardian* that the monitoring was limited to watching local newscasts of the Mother's Day event. But we may never know: The Guard erased Davis's computer hard drive on the very day California senator Joseph Dunn indicated he was launching an investigation and called on the Guard not to destroy any evidence related to the intelligence unit.

Hart said they always clean and reissue the computers of former employees. "We do this anytime someone leaves the National Guard," he said, adding that they've since retrieved most of Davis's hard-drive data. The National Guard's inspector general, judge advocate general, and "intelligence folks at the national level" conducted investigations, Hart said. "My understanding is that they didn't find [any violations]."

Although the story got picked up by several TV newscasts, most accounts failed to note that the National Guard was alerted to the Mother's Day rally by none less than the governor's press office.

Schwarzenegger assistant press secretary Julie Soderlund told us that her office regularly tells other agencies about events so

they can be informed if they receive calls from the media.

"It's standard operating procedure," she said.

The Mother's Day rally called for National Guard members serving abroad to be brought home, so naturally the Guard should be informed, she argued, adding that the e-mail was cut and pasted from an Associated Press Daybook entry and sent by a low-level press aide. CodePink activists suspect there may have been more to it than that.

"CodePink has been very outspoken ever since Schwarzenegger announced he was running for governor," Natalie Wormali told us. A cofounder of CodePink's Davis chapter and one of the activists present at the Mother's Day rally, Wormali is blind, wheelchair-bound, and suffers from multiple sclerosis — not exactly the prototype of a potentially dangerous terrorist. "But I'm a lawyer," she said, "so that's a threat."

Weird and disturbing as it might be, the Mother's Day monitoring doesn't seem to be an isolated incident.

Five months ago Kelly Di Giacomo, a registered nurse at Kaiser hospital in Sacramento, was detained and questioned for an hour by California Highway Patrol officers providing security for the governor. Her crime: attending the premier screening of the Hollywood blockbuster *Be Cool* in her nurse's uniform. Schwarzenegger was also at the film showing, and members of the California Nurses Association protested outside.

"I had no intention of rushing the stage, shouting at the governor, or anything like that," Di Giacomo recounted. Yet several days later she received what she described as a "harassment phone call" from the CHP asking her the same questions they'd put to her before.

Earlier that month, the Los Angeles Sheriff's Department had grounded a small plane towing a banner that read, "It's no party for nurses, patients and students — Arnoldwatch.net," after it had made its first pass over Schwarzenegger's home in Brentwood. It was Feb. 6, Super Bowl Sunday, and critics of the governor were holding a demonstration outside his house as he hosted a Super Bowl party.

Two days later Donna Gerber, director of government relations for the California Nurses Association, said she saw two uniformed LASD deputies photographing activists at a press conference and rally at the steps of the state Capitol, in Sacramento.

"That's something no one has ever explained to our satisfaction," Carmen Balber, a consumer advocate with the Foundation for Taxpayer and Consumer Rights, told us. Balber said she made numerous calls to the LASD over a 10-day period immediately following the two incidents, and filed a complaint.

"I never received any follow-up calls or written proof that they even pursued it," she said.

The LASD deputy with whom Balber filed her complaint did not return our calls for comment.

To make amends and alleviate Big Brother fears, the National Guard took members of CodePink and others involved in the Mother's Day rally on a tour of its facilities July 5. The staff there seemed dangerously unaware of California's more stringent laws restricting domestic surveillance, Wormali told us. Questioned by the *Bay Guardian*, Hart likewise failed to mention state laws, which clearly ban any type of monitoring without reasonable suspicion of criminal activity.

California voters amended the state constitution to include these stricter rights to privacy in 1972, after details about COINTELPRO started surfacing. And Attorney General Bill Lockyer similarly instituted clear orders banning such monitoring after activists with Peace Fresno discovered they'd been infiltrated by an agent working for the California Anti-Terrorism Information Center, an agency that facilitates information-sharing among state, federal, and local police agencies.

The National Guard has seven officers working for CATIC. Their jobs, Hart said, are limited to "analytical work on information that is brought in from other state agencies and other law enforcement agencies, and they use this information to determine potential terrorist targets and the vulnerability of those targets." ♦

E-mail Camille T. Talara at camille@sfbg.com.

Vega

From page 14

mitted them to Mike Whitty, who is teaching business ethics this summer at USF Business School and is based out of the University of Detroit Mercy, where he had the opportunity to study Vega during the Detroit newspaper strike.

"Unless we accept the management clause language as simply an opening ploy to bargain from, the nature of the sweeping language implies a total philosophical rejection of shared governance under a collective bargaining agreement," Whitty said.

Hoyt would not discuss management rights or any specific negotiating point. Yet Whitty said Hearst Corp. clearly hired Vega to defeat the unions.

"They picked him up because he had some frontline experience in labor towns with entrenched unions," Whitty said.

While the *Chronicle* has complained of posting \$62 million in losses last year and argued that unions need to help solve that problem, many *Chron* union workers argue that management demands go beyond economics. That's why they say Vega is trying to "break the unions," which Whitty said is part of a larger trend in corporate America.

"There is a desire to break the trades, to break the crafts," Whitty said. "And the public is either distracted, apathetic, not reading, or perhaps just not appreciative of the role unions play in society as a check-and-balance system." ♦

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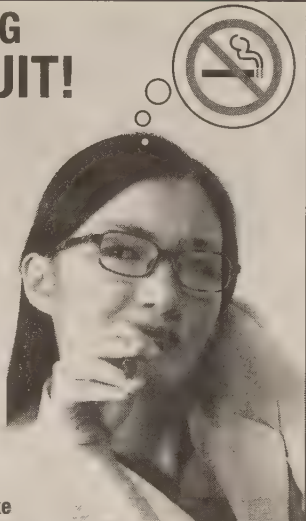
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alertsby deborah giattina

Baghdad story

Thursday, July 14 through Sunday, July 17, catch Sheila Provencher, who has just returned from a year spent living in Baghdad, on one of her Bay Area speaking engagements, and hear her give a first-person account of what life is like in the war-torn country. **Thurs/14, 7 p.m.**, University of San Francisco, Xavier Hall, Accolti Room, 2130 Fulton Street, SF, (415) 422-5209; **Fri/15, 1:30 p.m.**, Graduate Theological Union, Starr King School for the Ministry, Fireside Room, 2400 Ridge, Berk., (510) 928-4901 and **7 p.m.**, East Bay Coalition to Support Self-rule for Iraq, Wesley Student Center, 2398 Bancroft, Berk., epical@earthlink.net; **Sat/16, 7 p.m.**, St. Thomas More Catholic Church, 1300 Junipero Serra, SF, jtm46@aol.com; **Sun/17, 1:30 p.m.**, First Congregational Church of Berkeley, 2345 Channing, Berk., (510) 928-4901.

Stone butch reads

Friday, July 15, hear Leslie Feinberg, author of *Stone Butch Blues* and an activist for transgender rights, speak about the LGBT struggle and socialism, in a talk entitled "Lavender and Red," at an event sponsored by Workers World Party. **7 p.m.**, Women's Building, 3542 18th St., SF. Donations accepted. (415) 561-9752.

Earth First! benefit

Friday, July 15, party down at a benefit dance for environmental groups Bay Area Coalition for Headwaters (BACH) and Earth First! with the Funky Nixons, Gary Gates Band, the Day Late Fool's Band, and Ren and Skippy. Education videos screened in the "action room." **8 p.m.-2 a.m.**, Ashkenaz Music and Dance Community Center, 1317 San Pablo, Berk. \$10 and up, sliding scale. (510) 548-3113, (510) 525-5099.

Censoring political art

Saturday, July 16, learn about artist activism and government efforts to censor political artists from the McCarthy era on at a LaborFest-sponsored panel featuring artists Louise Gilbert, Mike Alewitz, Doug Minkler, Susan Greene, and Jan Cook. **1 p.m.**, Modern Times Bookstore, 888 Valencia, SF. Free. (415) 282-9246.

Help bring home the troops

Saturday, July 16, attend a panel addressing strategies for bringing the troops home from Iraq, featuring Alan Benjamin of United States Labor Against the War, Regina Johnson of the International Socialist Organization and College Not Combat, Andrea Buffa of Global Exchange and United for Peace and Justice, and Jeff Mackler of Socialist Action. **7:30 p.m.**, Socialist Action Bookstore, 298 Valencia, SF. \$5, \$3 students and seniors. (415) 255-1080, markostapiak@yahoo.com.

Immigration reform forum

Saturday, July 16, participate in a community discussion on making US immigration policy more humane and fair with Sheila Jackson-Lee, a US Representative from Texas, and local immigrant and labor communities. **10 a.m.-3:30 p.m.**, 2501 Harrison, Oakl. \$5-10 sliding scale. (510) 465-9876, ext. 304, chrisp@filipinosaction.org.

SF treasurer campaign Kickoff

Saturday, July 16, help former HUD Secretary José Cisneros kickoff his campaign for San Francisco treasurer at a fundraiser with Mayor Gavin Newsom. **10:30-11:30 a.m.**, Delancey Street Auditorium, 600 Embarcadero, SF. RSVP (415) 615-0311, ext. 21 or 22.

Middle East democracy

Monday, July 18, listen to a panel of experts — including Azza Karam from the United Nations Development Program; Flynn L. Levrett, currently from the Saban Center for

Middle East Policy and formerly of the US National Security Council; Michael Nacht from UC Berkeley's Goldman School of Public Policy — discuss current US policy in the Middle East and strategies for creating peace. Commonwealth Club president Dr. Gloria C. Duffy moderates the event. J. Scott Carpenter, deputy assistant secretary for Near Eastern affairs, and Daniel Fried, ambassador, special assistant to the president, senior director for European and Eurasian affairs, have been invited to participate. **5:30 p.m. reception, 6 p.m. program**, Commonwealth Club of California, 595 Market, second floor, SF. \$18, free for members. (415) 597-6705.

Peaceful force

Tuesday, July 19, learn about Nonviolent Peaceforce, an international organization begun in 1999 at the Hague Appeal for Peace that's comprised of 90 group memberships and six regional offices across four continents. At the bequest of local groups, the trained, unarmed civilians of the peace army have helped to keep the peace in Sri Lanka since 2003. **7 p.m.**, Friends Church, 1600 Sacramento, Berk. \$5-500 suggested donation. (510) 533-4732, jankaye@juno.com.

Stop trans hate

Wednesday, July 20, Community United Against Violence (CUAV), the SF LGBT Community Center, and other local justice organizations invite you to participate in a community dialogue on how to fight transphobia and update you on the "trans panic" murders of Gwen Araujo and Delicious "Tony" Green in the Bay Area. **7-9 p.m.**, SF LGBT Community Center, Rainbow Room, 1800 Market, SF. Free. (415) 777-5500.

What happened in Felluja

Wednesday, July 20, Pacifica Radio news reporter Aaron Glantz, author of *How America Lost Iraq*, talks about covering US troops in Felluja as an independent journalist during the uprisings, and Japanese documentary filmmaker Toshikuni Doi screens an account of the events in his film *Felluja 2004*. **7 p.m.**, New College Cultural Center, 766 Valencia, SF. Free. (415) 437-3425, jon@newcollege.edu.

Worker films from Latin America

Wednesday, July 20, see three short films from Latin America, screening as part of LaborFest, about local workers' struggles. "Street Love" documents efforts by Mexican sex workers to organize and combat exploitation; "No Olvidamos" recounts the massacre of civilians by police in Argentina during the uprisings on June 26, 2002; and "Piqueteros Carajo" reveals the repression of this movement of unemployed workers by the government in Argentina. **7:30 p.m.**, Humanist Hall, 390 27th St., Oakl. \$5 requested donation. (415) 642-8066, www.humanisthall.net, humanisthall@yahoo.com.

Bike the bay

Upcoming, Saturday, July 23, register soon for the first annual Bay in a Day Double Century bike ride sponsored by the Bay Area Bicycle Coalition. Starting and ending in Novato, the 200-mile-plus ride takes cyclists across two bridges and through 35 cities, circumnavigating the entire bay. Enjoy dinner at the finish line. For information on how to register and more details on the event, visit www.bayareabikes.org.

Mail items for Alerts to the Bay Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 255-8762; or e-mail alerts@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to publication date. Call (415) 255-3100, ext. 573, for more information. For more events, see the Benefits listings in the Calendar section.

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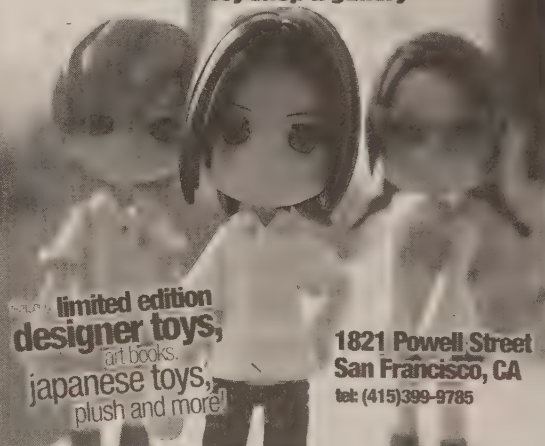
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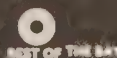
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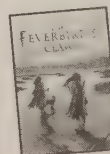
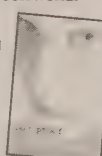
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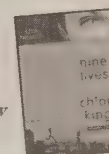
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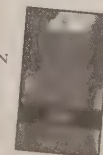


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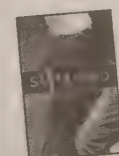


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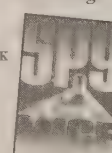
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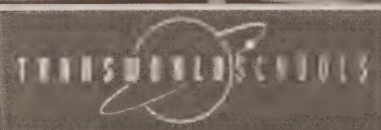
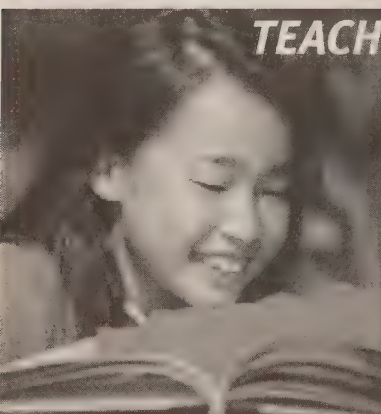
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Still life

Alameda's St. George Spirits takes a fresh look at liquor. *By Matthew Shechmeister*

Visiting a distillery can make you sentimental, even before you start drinking. Standing before the massive fermentation tanks, you look back on your relationship with hard alcohol, flashing through the good times and the so very bad, and you think, "It all started in a place just like this." Fortunately, nostalgia doesn't last long at Alameda's **St. George Spirits** (2601 Monarch, Alameda. 510-769-1601, www.stgeorgespirits.com), a small distillery that hopes to bring new excitement to our love affair with liquor.

The distillery has been doing its part by introducing the United States to European-style "craft distillation," the spirits equivalent of microbrewing. It's a Left Coast kind of project, and St. George's products can be found in restaurants and liquor stores throughout San Francisco and beyond, but the best way to experience the company's range of offerings is to visit the distillery. St. George's tasting room is open every week from Wednesday through Sunday, and \$10 buys you one professional tasting glass, known as a grappa in the industry, that you can fill with a generous sip of each of the company's products (so be sure to pick a designated driver).

Founder **Jörg Rupf** brought the craft to the West Coast from the vicinity of Freiberg, Germany, where his family owned a brewery that supplied beer to the local market and distilled eau-de-vie, a fruit brandy, on the side. Initially, Rupf passed over the beer business for a law career in Munich, but while doing postgraduate work at UC Berkeley in 1979, he fell in love with the Bay Area. As Rupf recalls, "It inspired me to give up the law and do something that had meaning for me."

After a stint at a winery, Rupf decided to return to his roots and start making eau-de-vie from California fruit. He took advantage of a partial liberalization of laws governing the production of alcohol. "Before 1980," he says, "it was literally impossible for a small distillery to exist." At the time, the Bureau of Alcohol, Tobacco, and Firearms required distillers to pay one of its agents to turn the stills on and off each day, an extra cost that only larger companies could afford. The climate today is better, but not ideal. "The business here favors the big guys," Rupf explains. For example, distillers may not sell their products directly, but instead have to convince distributors to buy and market them, a hurdle that favors the existing brands. That's a shame for



Eau yes! Lance Winters has been distilling eau-de-vie and other liquors in California for more than 20 years.

consumers, because St. George distills some delicious spirits that shouldn't be missed.

Some of those flavors are the creations of **Lance Winters**, the master distiller at St. George Spirits, a man whose job is to get genies into bottles. Six years ago, Winters came from a microbrewery to St. George with hopes of learning the art of distillation from Rupf. He is now a co-owner of the business and remains eager to ferment just about anything he can find. "The sense of smell and the sense of taste are where you can get straight to a person's mind, there's no logic to them.... It's a cool path for communication," he says. Together, Winters and Rupf have assembled an impressive lineup that includes liqueurs, infused vodkas, whiskey, and several varieties of eau-de-vie, all costing between \$20 and \$45 a bottle.

The infused vodkas, marketed under the name Hangar One, range from the tropical, ease-inducing mandarin-blossom infusion to a raspberry one that smells like it was picked right off the vine. If you get inspired, bottles are available for sale at a store located adjacent to the distillery. The variety of flavors means most people will find something they like, and a visit to the distillery is a great way to try a little bit of everything.

Located in a former jet hangar (hence the brand name) on the decommissioned Alameda Naval Air Station, St. George is part of the base's slow transformation from military to civilian use. The door to the tasting room opens onto a cluster of hulking fermentation tanks and a gleaming, 15-foot-high whiskey still, where a staff of six full-time employees clamber amid jets of steam to keep the operation running. In addition to seeing the birthplace of their beverages, visitors pick up cocktail-complimenting trivia, like the fact that whiskey begins life as uncarbonated beer. Winters and Rupf hope such knowledge will give visitors a new appreciation for the subtleties of spirits. As Winters puts it, "We hope people are going to start drinking less and start drinking better." That's one way to ensure your relationship with liquor goes deeper than shallow encounters and painful mornings after. ♦

BizTips

Stand-up comics The **Isotope** comic store and lounge (326 Fell, SF. 415-621-6543, www.isotopecomics.com) moved from its Outer Sunset location to the center of town on Fell Street. Owner **James Sime** has even noticed a post-opera crowd. Sime, who used to work as a bartender, wanted to jazz up his shop by making the atmosphere more publike. "Comic books needed some class and style," says Sime, who furnished the store with seats for lounging and enjoying live readings. There's even a toilet seat museum. How swanky is that? (Chellis Ying)

Suds and cinema Can't decide whether to stay home with a good movie or go out for a drink? The **Element Lounge** (1028 Geary, SF. 415-440-1125, www.element-lounge.com) gives you the best of both worlds on its "Movies and Beer" night every Tuesday. Next up, on July 19, is a Kubrick double-shot of *A Clockwork Orange* and *Eyes Wide Shut*. "We wanted to provide a kind of alternative for people who just want to chill out and watch movies and drink beer," co-owner **Neej Gore** says. (Giselle Velazquez)

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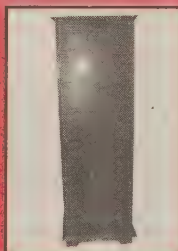
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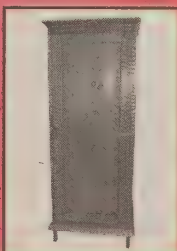
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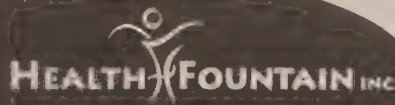
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Top genome

How could I resist seeing *War of the Worlds*? First of all, it's based on a public-domain 19th-century novel, and I've been obsessively reading a lot of those lately (including George Eliot's *Middlemarch*, which contains no monsters but does feature a very nasty classics scholar). It's also full of cool aliens who drive giant robotic Tripods that bust out of the ground after huge lightning storms and have big lasers. And then there are the freaky blood-sucking Tripod nozzles and the aliens' red weed and Tom Cruise running around acting straight. What could be better?

I was amply rewarded for my faith in the power of Hollywood and Steven Spielberg to deliver an action-packed, anti-alien epic, complete with a divorced dad (Cruise) who regains his children's respect after murdering some creepy guy with a shovel and tucking a couple of hand grenades inside a massive Tripod sphincter. Talk about kicking ass!

The main ingredients of the story are, of course, as old as the H.G. Wells novel. There's a scary, unknown alien menace that invades Earth — supposedly because the aliens are "envious" of our super duper nice planet — using vessels that cannot be felled by any weapon known to humanity. Combat forces are scattered and burned; EMI bursts have destroyed our communications and transportation infrastructure. But unlike in a 1950s movie, or even 1996's *Independence Day*, the world is not saved by a combination of clear-eyed political leadership and the bravery of a few plucky soldiers.

Instead (spoiler alert) it's saved by sheer dumb luck. Or rather, as this early-21st-century adaptation would have it, the superiority of the human genome. Just as the humans are on the verge of being nothing more than weed food, the Tripods start falling over. Alien bodies tumble out, their skin gooey and their mouths drooling. As the film comes to an abrupt close, a voice-over from Morgan Freeman explains that "microbes" have done the

Sure, they had cool ships, but they didn't have HEPA filters.

aliens in. Sure, they had cool ships, but they didn't have HEPA filters. Quoting from Wells's novel, Freeman intones, "By the toll of a billion deaths man has bought his birthright of the Earth, and it is his against all comers; it would still be his were the Martians ten times as mighty as they are. For neither do men live nor die in vain." As it turns out, our evolution toward becoming disease-resistant wasn't invain. Our tough old genomes can kick the asses of alien genomes.

Meanwhile, as if in illustration of this principle, our manly hero Tom has successfully conveyed his little blond daughter from Brooklyn to Boston, rescuing her from countless dangers along the way (and losing her annoying teenage brother at some point). When he arrives at his ex-wife's family home in what looks like Beacon Hill, we discover that the whole family is safe — and, improbably, the annoying teenager has come through OK too. As everybody embraces, Tom's estranged son finally calls him "Dad."

Ah yes, the balance of things has been restored: For, after all, as the voice-over explains, "man has bought his birthright of the Earth." There is no mention of woman. Doesn't it seem weird that a movie that has updated the entire 19th-century scenario of *War of the Worlds* — moving it from 1898 London to 2005 Brooklyn — doesn't update the repeated use of the word "man" to describe all of humanity? I mean, while you're transforming your main character from an effete writer to a burly dockworker, why not say that "humanity has bought its birthright of the Earth"? I'll tell you why. This is a movie about family values, dammit, and everybody knows that fathers rule the family. And men rule the Earth. Women are there to be protected, hopefully somewhere far away like Boston.

It's all part of the greatness of our genome, which is, after all, the thing that supplies the "family" in "family values." I think it's telling that this movie about our genomic superiority got remade at a time in human history when we're so narcissistically obsessed with everything being caused by our genes. Why do we make war? It's a genetic predisposition to aggression. Rape? In the genome. Religion? Probably there's a gene that makes some people more religious than others. There are even studies demonstrating that things like propensity to trauma and love of sweets are hard-coded into those groovy amino acids that make us tick.

No wonder our favorite fantasies have us doing genome-to-genome combat with icky aliens and winning. We are our genomes! And the perfect representation of our genome in this flick is a tough, all-American white male who uses violence to protect his "birthright." Some things have changed since the 19th century, and some have not. ♦

Annalee Newitz (blacksmoke@techsploitation.com) is a surly media nerd who wishes Mary Garth and Dorothea Casaubon would get married and move to Boston. Her column also appears in Metro, Silicon Valley's weekly newspaper.

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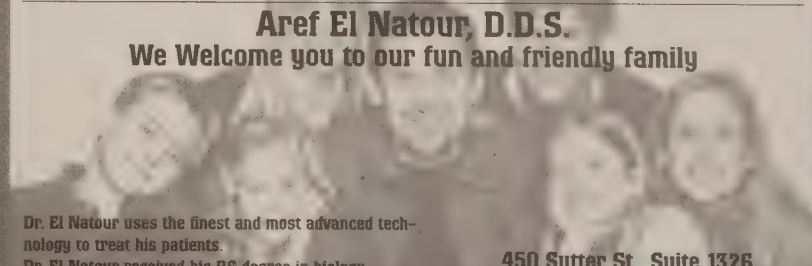
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alt.sex.column by andrea nemerson

This just in

Dear Reader:

It was just last week that we were talking about new information that forces us to come up with a new theory, even when it's inconvenient or uncomfortable, right? That's how science works, and that's how we like it. That one was easy, though — it's been years since those of us who follow such things have had to adjust to the new and less romantic understanding of female ejaculation. Big deal. This information about male circumcision and HIV prevention is newer and more controversial, though studies have been trickling in for some time now. A new study described in the July 5 Wall Street Journal appears — I said appears; it still needs to be evaluated and replicated — to prove that circumcision reduces the HIV transmission rate by about 70 percent. That's huge. And uncomfortable. (I so did not want to hear anything that would make more people want to circumcise, as I've never been crazy about the idea of cutting bits off babies in the absence of a compelling reason* to do so.)

The trial, involving more than 3,000 HIV-negative young men in a South African township, was very straightforward: Half the men were circumcised, half left alone, and everyone continued to have unprotected sex with women. The intention was to compare results after 21 months, but after a year the results were so significant (ten uncircumcised men contracted HIV for about every three circumcised men) that the oversight board called the study off, as is common when a drug or other intervention being studied is so obviously effective that continuing the study would be unethical (the ethical move at this point being to offer treatment to everyone involved).

You will have noticed that this study addressed only HIV transmission via heterosexual intercourse, the main route of transmission in Africa. Here in the West, of course, you're far more likely to contract it through sharing needles or unprotected anal intercourse, so these studies (there are several more underway in Kenya and Uganda) are only marginally applicable to AIDS-prevention policy here at home, where the long-ballyhoo'd heterosexual AIDS epidemic is still supposed to hit any day now but is being awfully poky.

Here in the United States, there is a general sense that routine infant circumcision, having been declared "nontherapeutic" by the American Academy of Pediatrics, is on its way out. Enlightened parents, citing female genital mutilation and touting "genital integrity," fling themselves between their helpless infants and the heartless, scalpel-wielding medical establishment. Nobody circumcises anymore — it's just not done! Still, the actual statistics, as compiled by the Centers for Disease Control (www.cdc.gov/nchs/products/pubs/pubd/hestats/circumcisions/circumcisions.htm), do not bear this out; circumcision rates have remained relatively stable over the last 20 years or so. These are national figures, though, while most of the people writing and rallying against circumcision are on the coasts, where, once they're done breast-feeding (around when the tot enters kindergarten, I think), they offer their darlings only organic premasticated fruit and BGH-free yogurt while swaddling their tender bottoms in free-trade, undyed organic cotton lovingly hand-laved in spring water.

I seriously doubt that even the most compelling research coming out of the South African townships will sway the Whole Foods set back toward what the anti-circ crowd calls "the unkindest cut," but I don't see why it should, either. We may have been wrong — circumcision may (almost certainly will, in fact) prove to have major health benefits, after all, but little Max (all Bobo baby boys are named Max, aren't they?) will not be growing up in an environment where unprotected intercourse with HIV-positive women is the norm. What is world-changing in sub-Saharan Africa may be close to useless in the industrialized West. Let's wait and see what develops and not do anything rash in the meantime.

Also new this week is a study of self-described bisexual men ("Do they really exist?") that makes me want to stick my fingers in my ears and sing lalalalala till it goes away, but I don't get to do that, either. About 100 young men — (approximately) one-third of whom self-identified as gay, one-third as straight, and one-third as bisexual — were hooked up to monitors and shown porn to determine whether the images that produced a physical response were consistent with their professed sexual preferences. Er, no.

"Gay men showed arousal to images of men and little arousal to images of women, and heterosexual men showed arousal to women but not to men. But the men in the study who described themselves as bisexual did not have patterns of arousal that were consistent with their stated attraction to men and to women. Instead, about three-quarters of the group had arousal patterns identical to those of gay men; the rest were indistinguishable from heterosexuals."

Nobody panic. We'll get back to this one.

Love,
Andrea ❖

*Jewish or Muslim = compelling. "It looks neater," "We want him to look like Dad," and "I want to make sure he gets a lot of blow jobs" = not so compelling.

E-mail Andrea Nemerson at andrea@altsexcolumn.com.

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GUARDIAN

FOOD & DRINK

The afterlife

By Paul Reidinger

In the mid-1990s, Reed Hearon was the Johnny Appleseed of restaurants: Wherever he wandered in the city, a notable place seemed to pop up. The list was impressive: It began with LuLu, in SoMa, and went on to include Black Cat and Rose Pistola, in North Beach, and Café Marimba and Rose's Café, in the Marina. At some point a few years ago, despite talk of a Franco-Italian venture along the Embarcadero near Ferry Plaza, Hearon quietly vanished — but the empire he built continues mainly to thrive.

If the still-splendid LuLu remains the jewel in the crown of the onetime Hearon restaurants, Rose Pistola is only slightly less glittering. It was the first of Hearon's restaurants to emphasize a regional cuisine — that of Liguria, the northwest Italian province whose capital is Genoa — and nearly a decade after its launch that slant is still apparent. (LuLu, by contrast, opened with a Franco-Cal-Ital menu, while Black Cat offered, in the beginning, a synthesis of elements, including those of old North Beach, Chinatown, and the sea: early signs of multiple-personality disorder.)

If Ligurian cooking isn't absolutely the Mediterranean ideal, it has to be close: Among its principal ingredients are olive oil, lemons, and seafood. A lovely little tutorial in the potency of this simple trio is a plate of the house-cured fish (\$12); the dish might include thin slices of Pacific swordfish and king salmon and whole sardine filets, austere plated in a pool of olive oil and lemon juice and scattered with capers and bits of celery. A similar, and only slightly more elaborate, presentation is grilled octopus (\$11), presented on a gravel-pit salad of chickpeas scented with fennel bulb, greened with arugula leaves, and made tangy by plenty of lemon juice. The general effect is so summery that it becomes hard to imagine rainy weather or winter's cold and dark ever coming to a land nourished by such food.

Many of the bigger dinner-time plates reflect the same sunny influences: Hawaiian escolar (\$24), say, grilled and seated atop a jumbled topography of cannellini beans, fennel bulb, and dandelion greens, with of course a good dousing of lemon juice. The kitchen borrows a page from Hayes Street Grill by offering diners a choice of among a half-dozen or so varieties of fish and a half-dozen or so ways of having them prepared, from braising to roasting to grilling. Escolar is one of those fabulously meaty, white-fleshed fish from the deep waters around the Hawaiian Islands, and when I asked to have it

grilled, the server nodded his head in vigorous approval.

But there are plenty of nonmaritime possibilities too, from fat-tender gnocchi (\$14) stuffed with porcini and rosemary, to a formidable crock of penne (\$13) tossed with Bolognese sauce and baked under a cap of grated pecorino Toscano cheese. Other than seafood, though, the big stars at Rose Pistola are the flat breads and their near-relations: the pizzas, the focaccias, the stuffed focaccias, even the chickpea-flour torte called farinata. The big hint is the wood-burning oven that glows and flickers just past the host's station; if you're the observant sort, you can ask to be seated at the counter, which affords an intimate view of bakers wielding their peels. But even those seated at faraway tables can keep an eye on the action, since the restaurant is encircled by a mirror: a beltway for wandering eyes.

Here I confess to a fascination with farinata, a torte made from chickpea flour, water, olive oil, salt, and maybe some herbs. A farinata is pretty easy to make at home (see *Without Reservations*, 7/6/05), and I often serve mine as an appetizer, with just a sprinkling of cheese. Rose Pistola's version (\$8) is more ambitious, with a nicely squared edge indicative of a proper pan rather than a skillet, and it acquires a certain pissaladière-ish cast from caramelized onion, whose sweetness is balanced by olives and sage. (No blue cheese, though.)

While the complimentary focaccia can show signs of rigor mortis despite tomato and cheese toppings, the made-to-order versions, stuffed with crescenza cheese and a choice of supplementary fillings including prosciutto, porcini mushrooms, and truffle oil (\$13–\$14), are hot-from-the-oven fresh. And the pizzas are, as they have been from the beginning, sublime, from thin, crisp crusts that would impress even jaded New Yorkers or Chicagoans, to simple, powerfully effective toppings such as rock shrimp and arugula (\$15), a peppery-sweet pairing buffered by a confidently seasoned, garlicky tomato sauce.

We were underwhelmed by one dish: quail cooked *al mattone* ("under a brick," \$10) and served



Disk jockey: At Rose Pistola, a server hustles a farinata to waiting diners. For an encore, pizza or focaccia?

with mustard fruits. The latter had the texture and inoffensive sweetness of candied peaches, but the tiny bird itself (presented whole) was tough and a little dry. This came as a surprise, since chicken roasted under a brick is an Italian classic and the brick provides a method of quickly and evenly distributing heat that, in my experience, reliably produces crisp skin with juicy meat.

Rose Pistola has aged well. Testimony to this point must include the heavy weekend crowds, which perhaps aren't quite as thick as they were at the restaurant's opening, nearly a decade ago, when Hearon's star rode high, but thick enough nonetheless to create a pleasant sense of stir. (The mood is more relaxed at lunch.) The service is superior and the look timeless, from the intricately tiled floors to the gleaming wood trim to the fire that roars day and night in all weather, casting its rosy glow on all the passing faces. ♦

Rose Pistola. 532 Columbus (at Union), SF. (415) 399-0499. Lunch: daily, 11:30 a.m.–4 p.m. Dinner: Sun.–Thurs., 5:30–10:30 p.m., Fri.–Sat., 5:30–11 p.m. Full bar. American Express, Diners Club, Discover, MasterCard, Visa. Can be noisy. Wheelchair accessible.

Without Reservations

Cornography

Now that another Fourth of July has come and gone — and taken with it into the soundless safety of the past the M-80s and all those other warlike appurtenances to Independence Day celebration that remind us how dangerously fond we are of violence — it is time to turn our attention to corn. Where I grew up, cornstalks that were knee-high by the Fourth of July were favorable omens for the August harvest, but around here corn starts turning up in markets in June and by July is plentiful.

We must be grateful for plenty, of course, but we cannot help wondering: What to do with all this corn? In my youth the corn season was so brief that the question never arose; we just spent a few late-summer weeks eating steamed corn on the cob, and then it would snow. More generous climes call for ingenuity. I have steamed corn on the cob, yes, but I have also grilled it (husked and unhusked) and slathered the grilled corn with butter or rubbed it with chili salt. I have cut the kernels from the cobs, quickly sautéed them in a bit of oil, and seasoned them with salt, lime juice, and some chopped cilantro. I have made corn fritters, but that is messy business.

Lately I have been making corn chowder. The recipe (adapted from *The New Joy of Cooking*) is quite simple: Into a soup pot over medium heat goes a chopped onion with a little oil and bacon (I use smoked turkey bacon). When the onion softens, add two or three corn cobs stripped of their kernels (set these aside) along with two cups of milk and a small potato, peeled and cubed. Bring to a boil and simmer over low heat until the potato is cooked. Add the reserved corn kernels and simmer for a few more minutes, then scoop out about a cup, whir the rest to a coarse purée in a blender or with an immersion wand, and return the reserved scoop. Season to taste.

And the kicker is ... chili jam from Tierra Vegetables, near Healdsburg. The jam (made from serranos and poblanos) came to me as a gift years ago, but I could never figure out what to do with it until, feeling that my corn chowder was good but perhaps incomplete, I dug out the dusty jam jar and dribbled out a dollop — cautiously, because I remembered the jam as being incendiary. But no: Its licks of heat turned out to be subtle and well modulated by a smoky sweetness, all of which added to the chowder without overpowering it. Jammin'!

Paul Reidinger
paulr@sfbg.com

Cheap Eats
26

Edible Complex
27

Eat Here Now
29

The Blender
31

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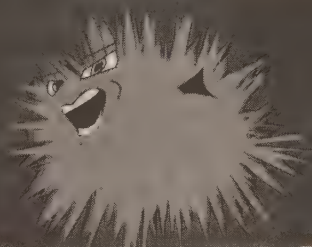
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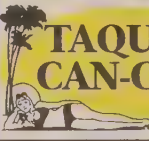


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FOOD & DRINK cheap eats by dan leone

The explainer

It's a deliciously sad and beautiful world, isn't it? But you have to remember for yourself. I can't tell you what it feels like to drive real slow over the Richmond Bridge this time of this kind of day, gray sky, gray bay. The bridge itself: gray. And dirty, and always under construction.

I drink my coffee black and my little car is blue. On the radio, all I can find, ever, is static.

Take any two people on the planet, for the sake of poetry, and set them down at a colorful table in a colorful and warm coffeehouse, behind you. Nice music, good strong brew. Now: What will they talk about?

"Love."

"Politics."

"Sports."

He said, she said, he said.

Me, I'm lost in thought, lost in my own body, own car, on my own way home to my home I'll never own. We all suffer, I think, from basically the same wound, a primal eviction notice, reverberating for 77.1 years like ringing phones from other people's apartments, not yours. You are homeless, for the sake of poetry.

I'm just trying to help: OK, kid, so the whole world doesn't revolve around you. But yours does! Remember? Remember what that was like?

Like a comet or meteor shower, or a lost-in-space radio wave, maybe, at various times throughout your life, if you pay attention, you will pick it back up for a moment and burst out crying in convenience stores, or singing, stuck in traffic.

Meanwhile: There's a long, light hair caught in the passenger seat headrest. Roll down your window and you have someone to dance with. Roll up your window and you have someone to talk to. Outside the gray, hard world turns to fields of foggy green, enough sheep to put the entire cast of *Sesame Street* to sleep for the rest of their lives. The winding country road is shouldered by brilliant purple flowers and teddy-bear roadkill.

Telephone poles. It's a long, lonely drive and it's a good day to die, I try to remember to tell myself every single day, like an Indian. Telephone poles are just crucified trees. Not as pretty, but they do their part to make conversation possible. When I get home, I'm going to make myself some breakfast and sit by the phone and eat and breathe.

I'm home. Power's out, again. No stove, no water pump, one flush. I have to take a dump and it's another Fellini-esque experience. Like a man in a business suit in a field or a woman fully clothed in the bathtub, I shit an entirely intact sandwich, yesterday's dinner, tri-tip with ricotta cheese, pineapple, tomatoes, lettuce, on a baguette (\$7.49). It came in very nicely too. I remember: how delicious! Talking with my mouth full, trying to explain. Mango smoothie ...

I've been expending way too much energy lately trying to explain myself. To myself. To my friends, in person. To complete strangers. And I'm done, I swear. And I'm sorry if I've bored you, but not if I've confused you. Because that's life. Life is confusing. For example: Where did this rumor get started that I'm transgendered? Just 'cause I can't stop talking about it ... just 'cause I've used that word, and others like it, to describe myself ... just 'cause I write about it in the paper all the time and go around, as if to prove my point, in makeup and jewelry and stuff ... just 'cause I wake up every morning and wonder what my name is ...

Chicken Farmer. Lord Exister. Dani Bandana. Cheap Eats Guy. Dan "Dan" Leone. Hey You. Ellie. Danielle. None of the Above, and anything else anyone else wants to use to get my attention, including a rock upside the head.

My aim? Wide openness, OK? A state of existential receptivity to any and all signs of life and/or death. Who's with me? Both eyes, both ears, my nose, my mouth, my pores, and yes, sometimes even my butt hole: open for business. The nature of my business is life and death, food and shit, and from now on I promise no explanation will be necessary. It's just a deliciously sad and beautiful world, that's all — fog, food, coffee, and "for rent" signs everywhere. ♦

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Dan Leone (cheapeatsguy@yahoo.com) is the author of *Eat This*, San Francisco (Sasquatch Books), a collection of Cheap Eats restaurant reviews, and *The Meaning of Lunch* (Mammoth Books).

FOOD & DRINK

edible complex by gabriel roth

Flash fries

I don't typically use this space to launch campaigns to make the world a better place. I'm happy to leave that to the paper's news pages while I blather on about how a slice of pizza reminds me of my childhood or something. But there comes a time when to remain silent is to acquiesce, when it behooves us to shout from the rooftops. *This cannot go on!* And now the moment is at hand, and for the good of us all I must lay down my mask of neutrality and raise my voice: *Something has got to be done about the service at Barney's on College in Oakland!*

Some context: Barney's Gourmet Hamburgers is a local minichain with two branches each in San Francisco, Berkeley, and Oakland. It specializes in mass-produced quarter-pounders; rather than season them with any special flair, Barney invites patrons to disguise their flavor with ham and pineapple or blue cheese, or some kind of nonsense like that. There are milkshakes. There are grilled chicken sandwiches. You get the drill.

The food is totally adequate. My lifestyle has me eating out in North Oakland at least once a week, and sometimes someone wants a hamburger and someone else wants a salad and a third party would like falafel but could maybe handle a chicken sandwich, and Barney's seems like an acceptable compromise restaurant.

Acceptable compromise restaurants are valuable, especially when you're in Noakland and one of your friends refuses to eat Ethiopian food.

But we have essentially taken Barney's Gourmet Hamburgers out of rotation because if we go there we can count on the fact that there will be some kind of ridiculous problem with the service and at least one of us will leave miserable.

A restaurant is an unusual business, charged as it is with stewardship of one of the fundamental processes of our animal biology. Until breathing and excretion can be commodified, the restaurant manager inhabits a rarefied sphere whose only other residents are obstetricians, undertakers, and whores. And as with those professions, the margin of error is slim. When a restaurant fails in its self-assigned task, its failure strikes at the customer's deepest and most primitive feelings. When you're hungry and tired and you go to a restaurant and the burger you've ordered fails to show, it's upsetting on a level that transcends the small slights the world doles out on a daily basis. When, after you've complained, the burger finally arrives ... and it's well done when you'd ordered medium rare, and there's cheese where you asked for bacon — it brings up ugly feelings, painful feelings of loss and abandonment that date back to our childhoods.

Waitstaff are human beings, and they make mistakes. But the more spectacular service foul-ups I've experienced at Barney's are merely the extreme end of an endemic problem that manifests in smaller ways on every single visit. Here are the two things you can count on at College Avenue Barney's: Your fries will arrive 15 minutes before your hamburger, and your hamburger will be overcooked.

The overcooking is irritating for those of us who prefer a burger that doesn't have the taste and consistency of a leather wallet. But Barney's is hardly the only place where I've ordered medium rare and received well done. (They usually get it right on the second try, if you've got time to send it back.) The fries thing, on the other hand, is baffling. The fries appear in advance of the sandwiches, as though they were an appetizer. This happens so reliably that it appears to be a matter of restaurant policy rather than a regrettable error. As a policy, it's absurd.

French fries should accompany the burger, rather than precede it. In saying this, I am well aware I am taking the conventional position and thus leaving myself open to attack from radicals and relativists. But when the very cornerstones of our culture are under assault, there are times when we must stand up for convention. A plate of fries is more filling than an appetizer has any right to be. And yet leaving the fries untouched until the burger arrives is obviously unfeasible, because (a) leaving a plate of salty french fries untouched for 15 minutes would require the self-restraint of a Buddhist monk, and (b) once his burger made it to the table, the monk would find that his fries had cooled off considerably and lost much of their Buddha-nature.

Like the dogged consumer watchdog that I am, I'm going to eat at Barney's on College two or three times in the next month, and I'll be monitoring it for signs of improvement. I'll post an update in a month or two. No service, no peace! ❖

Barney's Gourmet Hamburgers. 5819 College, Oakl. (510) 601-0444. Mon.—Thurs., 11 a.m.–9:30 p.m.; Fri.—Sat., 11 a.m.–10 p.m.; Sun., 11 a.m.–9 p.m.

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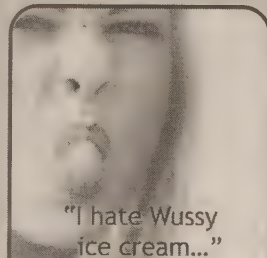
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FOOD & DRINK

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The *Bay Guardian* welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. Restaurants are reviewed by Paul Reidinger (P.R.) or staff. All area codes are 415, and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by AE (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range
 € less than \$7 per entrée
 \$ \$7-\$12
 \$\$ \$13-\$20
 \$\$\$ more than \$20

Critic's choice

Jack Falstaff is the latest stage for James Ormsby, whose menu pays homage to the slow-food movement: There are emphases on the organic, the housemade, the local, and the healthful — and at the same time it's all tasty and served in voluptuous, supper-club-style surroundings. (P.R., 4/05) 598 Second St. (at Brannan), S.F. 836-9239. American, L/D, \$\$\$, AE/MC/V.

Recently reviewed

Cafe Martello captures something of the feel of a New England seafood restaurant. Despite the touristy location, the food is honest and good. (P.R., 7/04) 2417 Lombard (at Scott), S.F. 885-2530. Seafood, D, \$\$, AE/DC/DS/MC/V.

Mandalay Restaurant still packs them in after 21 years with moderate prices, a handsomely understated décor, and confidently seasoned food of considerable Burmese and mandarin variety. (P.R., 5/05) 4348 California (at Sixth Ave.), S.F. 386-3896. Burmese, L/D, \$, MC/V. **Sauce** enjoys the services of chef Ben Paula, whose uninhibited California cooking is as easy to like as a good pop song. (P.R., 5/05) 131 Gough (at Oak), S.F. 252-1369. California, D, \$\$, AE/CB/DS/MC/V.

On the cheap: vegetarian

Cafe Gratitude specializes in surprisingly delicious, painstakingly prepared raw and vegan cuisine, with a hippie attitude. For less than \$10, you will be full and healthy from buckwheat and Brazil nut cheese pizza, mock tuna salad and other herbaceous nut-based spreads, and sumptuous date-based smoothies. (Staff) 2400 Harrison, S.F. 824-4652. Vegan, B/BR/L/D, \$, MC/V.

Herbivore is adorned in the immaculate-architect style: angular blond-wood surfaces and precise cubbyholes abound. (Staff) 983 Valencia (at 21st St.), S.F. 826-5657; 531 Divisadero (at Fell), S.F. 885-7133. Vegetarian, L/D, \$, MC/V.

New Ganges Restaurant is short on style — it is as if the upmarket revolution in vegetarian restaurants never happened — but there is a homemade freshness to the food you won't find at many other places. (P.R., 11/03) 775 Frederick (at Stanyan), S.F. 681-4355. Vegetarian/Indian, L/D, \$, MC/V.

Downtown, Embarcadero

Bocadillos serves bocadillos — little Spanish-style sandwiches on little round buns — but the menu ranges more widely, through a variety of Spanish and Basque delights. Deco is handsome, though a little too stark-modern to be quite cozy. (P.R., 8/04) 710 Montgomery (at Washington), S.F. Spanish/Basque, L/D, \$, MC/V. **Brisindi Cucina di Mare** cooks seafood the south-Italian way, and that means many, many ways, with many, many sorts of seafood. (P.R., 4/04) 88 Belden Pl. (at Pine), S.F. 593-8000. Italian/seafood, L/D, \$\$, AE/MC/V.

Fleur de Lys gives its haute French cuisine a certain California whimsy in a setting that would be the world's most luxurious tent. There is a vegetarian tasting menu and an extensive, remarkably pricey wine list. (P.R., 2/05) 777 Sutter (at Taylor), S.F. 673-7779. French, D, \$\$\$, AE/DC/DISC/MC/V.

The Mandarin, though a Gen Xer by birth and a longtime resident of touristy Ghirardelli Square, still offers a matchlessly elegant experience in Chinese fine dining. A surprising number of genuinely spicy dishes; superior service; wine emphasized over beer. (P.R., 9/04) 900 North Point (at Polk, in Ghirardelli Square), S.F. Chinese, L/D, \$\$, AE/DC/DS/MC/V.

Mijita shows that Traci des Jardins can go downmarket with the best of them. The Mexican street food is convincingly lusty, but in keeping with the Ferry Building setting, it's also made mostly with organic, high-quality ingredients. (P.R., 4/05) 1 Ferry Bldg. #44, S.F. 399-0814. Mexican, B/L/D, \$, AE/MC/V. **Town's End Restaurant and Bakery** enjoys a reputation for a fabulous weekend brunch (getting in can be a trick), but the restaurant serves a polished California menu at dinner, too. (Staff) 2 Townsend (at Embarcadero), S.F. 512-0749. California, B/BR/L/D, \$\$, AE/DC/MC/V.

North Beach, Chinatown

Enrico's Sidewalk Cafe remains a classic see-and-be-seen part of the North Beach scene. The full bar and extensive menu of tapas, pizzas, pastas, and grills make dropping in at any hour a real treat. (Staff) 504 Broadway (at Kearny), S.F. 982-6223. Mediterranean, L/D, \$\$, AE/MC/V.

Gondola captures the varied flavors of Venice and the Veneto in charmingly low-key style. The main theme is the classic one of simplicity, while service strikes just the right balance between efficiency and warmth. (P.R., 2/01) 15 Columbus (at Montgomery), S.F. 956-5528. Italian, L/D, \$, MC/V.

House of Nanking never fails to garner raves from restaurant reviewers and *Bay Guardian* readers alike. Chinatown ambience, great food, good prices. (Best Of, 1994) 919 Kearny (at Columbus), S.F. 421-1429. Chinese, L/D, \$.

Moose's is famous for the Mooseburger but the rest of the menu is comfortably sophisticated. The crowd is moneyed but not showy and definitely not nouveau. (Staff) 1652 Stockton (at Union), S.F. 989-7800. American, BR/L/D, \$\$, AE/DC/MC/V.

Washington Square Bar and Grill offers stylish Cal-Ital food at reasonable prices in a storied setting. (P.R., 8/03) 1707 Powell (at Union), S.F. 982-8123. Italian, \$\$, L/D, MC/V.

SoMa

The Butler and the Chef brings a taste of Parisian cafe society — complete with pâtés, cornichons, and croques monsieurs — to sunny South Park. (P.R., 5/04) 155A South Park (near Third St.), S.F. French, B/L/D, \$, AE/DC/DS/MC/V.

Fringale still satisfies the urge to eat in true French bistro style, with Basque flourishes.

The paella roll is a small masterpiece of food narrative; the frites are superior. (P.R., 7/04) 570 Fourth St. (at Brannan), S.F. 543-0573. French/Basque, L/D, \$\$, AE/MC/V.

LJ's Martini Bar and Grill sits on the second floor of the urban mall we know as Metreon, but its menu of American favorites and international alternatives is stylishly executed and reasonably priced in a sophisticated environment. For lunch, sit on the sunny terrace. (P.R., 9/04) 101 Fourth St. (at Mission), S.F. 369-6114. American, L/D, \$\$, AE/DS/MC/V.

Maya is like a good French restaurant serving elegant food that tastes Mexican. There are unforgettable flavors here: corn kernels steeped in vanilla, lovely grilled pork tenderloin served with a pipian sauce of pumpkin-seed and tamarind. And for those weekday take-out lunches, there's **Maya (Next Door)**, a taqueria that operates to the left of the host's podium. (P.R., 8/04) 303 Second St. (at Folsom), S.F. 543-6709. Mexican, L/D, \$\$\$, AE/DC/DISC/MC/V.

Mochica serves quite possibly the best Peruvian food in the city, at extremely reasonable prices. The location is iffy, mostly because of speeding traffic. Jaywalk with care. (P.R., 6/04) 937 Harrison (at Fifth St.), S.F. 278-0480. Peruvian, L/D, \$\$, AE/MC/V. **Oola** gives Ola Fendert his own platform at last, and the result is a modern, golden SoMa restaurant with a menu that mixes playful opulence with local standards. (P.R., 10/04) California, D, \$\$, AE/MC/V.

Tamal offers inventive Mexican-influenced small plates, including a selection of namesake tamales, in a lonely corner of southwest SoMa. The food can be inconsistent, but the best dishes are wonderful. (P.R., 4/05) 1599 Howard (at 12th St.), S.F. 864-2446. Nuevo Latino/tapas, D, \$\$, AE/DS/MC/V.

Nob Hill, Russian Hill

Acquerello reminds us that the Italians, like the French, have a high cuisine — sophisticated and earthy and offered in a onetime chapel with exposed rafters and sumptuous fabrics on the banquettes. Service is as knowledgeable and civilized as at any restaurant in the city. (P.R., 3/05) 1722 Sacramento (at Polk), S.F. 567-5432. Italian, \$\$\$, D, AE/DS/MC/V.

Bacio offers honey, traditional Italian dishes in a charmingly cozy, rustic space. Service can be slow. (P.R., 1/05) 835 Hyde (at Sutter), S.F. 292-7999. Italian, L/D, \$\$, AE/MC/V.

Le Petit Robert offers classy French cooking as a wealth of small plates, along with a few larger ones, in a setting that's at once spacious and warm. Not cheap, but good value. (Staff) 2300 Polk (at Green), S.F. 922-8100. French, L/D, \$\$, MC/V.

Matterhorn Restaurant offers dishes that aren't fondue, but fondue (especially with beef) is the big deal and the answer to big appetites. For dessert: chocolate fondue! (P.R., 8/03) 2323 Van Ness (at Green), S.F. 885-6116. Swiss, \$\$, D, AE/DC/DS/MC/V. **Wasabi and Ginger** looks to become a popular neighborhood spot. The sushi is first-rate, but the great stuff on the menu is cooked: buttery-tender beef short ribs and a seafood-miso soup served in a teapot. (Staff) 2299 Van Ness (at Vallejo), S.F. 345-1368. Japanese, L/D, \$, MC/V.

Japanese Coastal Kitchen There's lots to shuck and swallow at the raw bar, but don't miss tropical seafood cocktails (like the crab with mango and lemongrass) piled glamorously into martini glasses. (Staff) 2237 Polk (at Green), S.F. 474-4088. California, D, \$\$, MC/V.

Zarzuela's rich selection of truly delicious tapas and full meals make it a neighborhood favorite. (Staff) 2000 Hyde (at Union), S.F. 346-0800. Tapas, D, \$\$, DISC/MC/V.

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Continued on page 30

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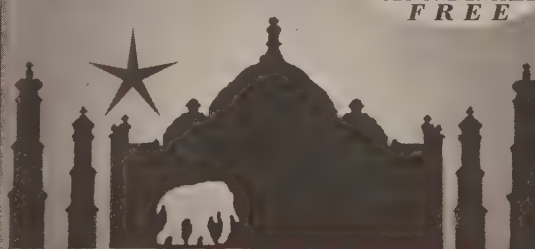
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From page 29

Civic Center, Tenderloin

A la Turca is a surprisingly stylish spot on a not particularly stylish block. Excellent pides, Turkish beer. (P.R., 3/04) 869 Geary (at Larkin), S.F. 345-1011. Turkish, L/D, \$, AE/MC/V.

Gyro Kebab adds to the Turkish presence in the Tenderloin. The signature dish, swordfish kebab, is estimable, but almost everything else on the menu is crisply prepared too. (P.R., 4/05) 637 Larkin (at Eddy), S.F. 775-5526. Turkish, L/D, \$, AE/MC/V.

Max's Opera Cafe Huge food is the theme here, from softball-size matzo balls to towering desserts. Your basic Jewish deli. (Staff) 601 Van Ness (at Golden Gate), S.F. 771-7300. American, L/D, \$, AE/DC/DS/MC/V.

Pagolac For \$10.95 a person you and two or more of your favorite beef eaters can dive into Pagolac's specialty: seven-flavor beef. Less carnivorous types can try the cold spring rolls, shrimp on sugarcane, or lemongrass tofu. (Staff) 655 Larkin (at Ellis), S.F. 776-3234. Vietnamese, L/D, \$.

Paul K offers an eastern Mediterranean menu as good as any in town. The menu accelerates smoothly all the way to dessert, where a cardamom fritter casts new light on our old friend the doughnut. (Staff) 199 Gough (at Oak), S.F. 552-7132. Mediterranean, D, \$\$, AE/DC/MC/V.

Saha serves "Arabic fusion cuisine" — a blend of the Middle East and California — in a cool, spare setting behind the concierge's desk at the Hotel Carlton. One senses the imminence of young rock stars, drawn perhaps by the lovely chocolate fondue. (P.R., 9/04) 1075 Sutter (at Larkin), S.F. 345-9547. Arabic/fusion, B/BR/D, \$\$, AE/DS/MC/V.

Hayes Valley

Bistro Clovis feels homey and welcoming. Standout dishes include a delicate trout galette, classic French onion soup, and a plump, silky haunch of rabbit. (Staff) 1596 Market (at Page), S.F. 864-0231. French, L/D, \$\$, AE/DC/DS/MC/V.

Fritz serves first-rate Belgian fries, beer, crepes, and sandwiches in an art-house atmosphere. If the noise overwhelms, take refuge in the lovely rear garden. (Staff) 579 Hayes (at Laguna), S.F. 864-7654; also at Ghirardelli Sq., S.F. 928-3886. Belgian, B/L/D, \$, AE/BC/DC/DS/MC/V.

Hayes Street Grill still offers a workable formula: the best fish, prepared with conservative expertise and offered with a choice of sauce and excellent pommes frites. An old, reliable friend. (Staff) 320 Hayes (at Franklin), S.F. 863-5545. Seafood, L/D, \$\$, AE/DC/DS/MC/V.

Suppenküche has a Bunsen for Bargains, butcher-block look that gives context to its German cuisine. If you like schnitzel, brats, roasted potatoes, eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (Staff) 601 Hayes (at Laguna), S.F. 252-9289. German, BR/D, \$, AE/MC/V.

Zuni Cafe is one of the most celebrated — and durable — restaurants in town, perhaps because its kitchen has honored the rustic country cooking of France and Italy for the better part of two decades. (P.R., 2/05) 1658 Market (at Franklin), S.F. 552-2522. California, B/L/D, \$\$\$, AE/MC/V.

Castro, Noe Valley, Glen Park

Chenery Park is the restaurant Glen Park has been waiting for all these years: a calm, understated setting and an eclectic American menu with plenty of sly twists. (Staff) 683 Chenery (at Diamond), S.F. 337-8537. American, D, \$\$, MC/V.

Firefly remains an exemplar of the neighborhood restaurant in San Francisco: it is homey and classy, hip and friendly, serving an American menu — deftly inflected with ethnic and vegetarian touches — that's the match of any in the city. (P.R., 9/04) 4288 24th St. (at Douglass), S.F. 821-7652. American, D, \$\$, AE/MC/V.

FOOD & DRINK

Los Flamingos mingles Cuban and Mexican specialties in a relaxed, leafy, walk-oriented neighborhood setting. Lots of pink on the walls; even more starch on the plates. (P.R., 11/04) 151 Noe (at Henry), S.F. 252-7450. Cuban/Mexican, BR/D, \$, AE/DC/DS/MC/V.

Lucky Time drifts happily between the foods of Vietnam and China. Low prices, fast service, reasonably nice decor, location vastly convenient to public transport. (P.R., 3/05) 708 14th St., S.F. 861-2682. Vietnamese/Chinese, L/D, \$, MC/V.

Tapae at Metro City Bar has a leg up on most of the city's tapas places, since it is part of an actual bar (and a gay bar!) in the true tapas tradition. It has a second leg up because food is both innovative and authentically Iberian. An excellent locale for street surveillance. (P.R., 8/04) 3600 16th St. (at Market), S.F. 703-9750. Spanish/tapas, D, \$, MC/V.

Thai Chef joins the ranks of top-tier Thai restaurants in the city. Virtually every dish with meat, fish, or poultry is available in meatless guise. (P.R., 3/05) 4133 18th St. (at Collingwood), S.F. 551-CHEF Thai, L/D, \$, MC/V.

Haight, Cole Valley, Western Addition

Alamo Square is an archetype for the "good little place around the corner." Five different kinds of fish are offered next to three cooking techniques and five sauces. (Staff) 803 Fillmore (at Grove), S.F. 440-2828. Seafood, D, \$, MC/V.

Ali Baba's Cave Veggie shish kebabs are grilled fresh to order, the hummus and baba ghanoush are subtly seasoned and delicious. (Staff) 531 Haight (at Fillmore), S.F. 253-7820; 799 Valencia (at 19th St.), S.F. 863-3054. Middle Eastern, L/D, \$, MC/V.

Asgew Grill reinvents the world of fine fast food on a budget with skewers, served in under 10 minutes for under 10 bucks. (Staff) 1607 Haight (at Clayton), S.F. 701-9301. California, L/D, \$, MC/V.

Brother-in-Laws Bar-B-Cue always wins the "Best Barbecue" prize in our annual Best of Bay edition: the ribs, chickens, links, and brisket are smoky and succulent; the aroma sucks you in like a tractor beam. (Staff) 705 Divisadero (at Grove), S.F. 931-7427. Barbecue, L/D, \$.

Eos serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (Staff) 901 Cole (at Carl), S.F. 566-3063. Fusion, D, \$\$, AE/MC/V.

Grandehe's Kamekoyo Sushi Bar Always packed, Grandehe serves up excellent sushi along with a full Japanese menu. (Staff) 943 Cole (near Carl), S.F. 759-5693. Japanese, L/D, \$, AE/MC/V.

Kate's Kitchen dishes up the best scallion-cheese biscuits out west. The lines on the weekends can be long. (Staff) 471 Haight (at Fillmore), S.F. 626-3984. American, B/L, \$.

Metro Cafe brings the earthy chic of Paris's 11th arrondissement to the Lower Haight, prix fixe and all. (Staff) 311 Divisadero (at Oak), S.F. 552-0903. French, B/BR/L/D, \$, MC/V.

Rotee isn't the fanciest south Asian restaurant in the neighborhood, but it is certainly one of the most fragrant, and its bright oranges and yellows (food, walls) do bring good cheer. Excellent tandoori fish. (P.R., 12/04) 400 Haight (at Webster), S.F. 552-8309. Indian/Pakistani, L/D, \$, MC/V.

Tsunami Sushi and Sake Bar brings hip Japanese-style seafood to the already hip Cafe Abir complex. Skull-capped sushi chefs, hefty and innovative rolls. (P.R., 5/03) 1306 Fulton (at Divisadero), S.F. 567-7664. Japanese/sushi, D, \$\$, AE/DC/DS/MC/V.

Mission, Bernal Heights, Potrero Hill

Baraka takes the French-Spanish tapas concept, gives it a beguiling Moroccan accent — harissa, preserved lemons, merguez sausage — and the result is astonishingly good food. (P.R., 6/03) 288 Connecticut (at 18th St.), S.F. 255-0370. Moroccan/Mediterranean, L/D, \$, AE/MC/V.

Bistro Annex occupies a narrow space like a

glorified broom closet and serves a French-inflected, west-Med menu at very low prices. (P.R., 5/05) 1136 Valencia (at 23rd St.), S.F. 648-9020. French, D, \$, MC/V.

Blowfish glows red and inviting on an otherwise industrial and residential stretch of Bryant Street. Sushi — in pristine fingers of nigiri or in a half-dozen inventive hand rolls — is a marvel. (Staff) 2170 Bryant (at 20th St.), S.F. 285-3848. Sushi, L/D, \$, AE/DC/DS/MC/V.

Blue Plate has a diner aura — bustle, clatter — but the Mediterranean food is stylishly flavorful. A great value. (P.R., 2/03) 3218 Mission (at 28th St.), S.F. 282-6777. Mediterranean, D, \$\$, AE/MC/V.

Cafe Bella Vista brings a stylish touch of Catalunya to the Inner Mission. Excellent gachapo and tortilla española. The interior decor is sleek and modern, though the space itself seems slightly squashed by the apartment building overhead. (P.R., 6/04) 2598 Harrison (at 22nd St.), S.F. 641-6195. Spanish, B/BR/L/D, \$, AE/MC/V.

Caffe D'Melario is the place to go if you want your pound of coffee beans roasted while you enjoy an Argentine-Italian dinner of pasta, milanesa, and chimichurri sauce. During the day the cafe offers a more typically Cal-American menu of better-than-average quality. First-rate coffee beans. (P.R., 10/04) 1314 Ocean (at Plymouth), S.F. 353-3665. Italian/Argentine, B/L/D, \$, MC/V.

Chez Papa Bistrot sits like a beret atop Potrero Hill. The food is good, the staff's French accents authentic, the crowd a lively cross-section, but the place needs a few more scuffs and quirks before it can start feeling real. (Staff) 1401 18th St. (at Missouri), S.F. 824-8210. French, BR/L/D, \$, AE/MC/V.

Delfina has grown from a neighborhood restaurant to an event, but an expanded dining room has brought the noise under control, and as always, the food — intense variations on a theme of Tuscany — could not be better. (P.R., 2/04) 3621 18th St. (at Guerrero), S.F. 552-4045. California, D, \$\$, MC/V.

Emmy's Spaghetti Shack offers a tasty, inexpensive, late-night alternative to Pasta Pomodoro. The touch of human hands is everywhere evident. (Staff) 18 Virginia (at Mission), S.F. 206-2086. Italian, D, \$, cash only.

Foreign Cinema serves some fine New American food in a spare setting of concrete and glass that warms up romantically once the sun goes down. (Staff) 2534 Mission (at 21st St.), S.F. 648-7600. California, D, \$\$, AE/MC/V.

Geranium occupies an old butcher shop and serves vegetarian comfort food that, in its meatless meatiness, manages to honor both past and present in a way that should make everyone happy. (P.R., 8/04) 615 Cortland (at Anderson), S.F. 647-0118. Vegetarian, BR/D, \$, MC/V.

The Liberties reinvents the Irish pub for digital times. The food has an unmistakably masculine cast. (Staff) 998 Guerrero (at 22nd St.), S.F. Irish, BR/L/D, \$, AE/DC/DS/MC/V.

Liberty Cafe specializes in simple, perfect food: a Caesar salad that outshines all others; the best chicken pot pie in the city; and down-home desserts even a bake sale in Iowa couldn't beat. (Staff) 410 Cortland (at Bennington), S.F. 695-8777. American, BR/L/D, \$-\$\$, AE/MC/V.

Little Baobab reminds us that creole cooking isn't just from New Orleans; the excellent (and inexpensive) food takes its influences from French island culture in the Caribbean and Indian Oceans. (P.R., 11/02) 3388 19th St. (at Mission), S.F. 643-3558. Creole, D, \$, MC/V.

Little Nepal encompasses a wealth of sensory cues (sauna-style blond wood, brass table services) and an Indian-influenced Himalayan cuisine into a singular experience that appeals to all of Bernal Heights and beyond, including to its in town strollers. (P.R., 6/03) 925 Cortland (at Folsom), S.F. 643-3881. Nepalese, L/D, \$\$, AE/DC/DS/MC/V.

La Luna gives its fine nuevo Latino cuisine a distinctly Argentine spin. The parrillada (for

FOOD & DRINK

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the blender

(two) is more than enough to save even incorrigible carnivores, and the Mediterranean-blue color scheme is agreeably muted. (Staff) 3126 24th St. (at Shotwell), S.F. 282-7110. Nuevo Latino, D, \$\$, MC/V.

Luna Park bubbles over with the new Mission's nouveau riche, but even so, the food is exceptionally satisfying and not too expensive. (Staff) 694 Valencia (at 18th St.), S.F. 553-8584. Californian, L/D, \$, MC/V.

Maharaja offers romantically half-lit pastels and great spicy food, including a fine chicken tikka masala and a dish of lamb chunks in dal. Lunch forswears the usual steamtable buffet in favor of set specials, as in a Chinese place. (Staff) 525 Valencia (at 16th St.), S.F. 552-7901. Indian, L/D, \$, MC/V.

Mi Lindo Perú dishes up mom-style cooking, Peruvian style, in illimitable portions. The shrimp chowder is astounding. Lots of tapas, too. (Staff) 3226 Mission (at Valencia), S.F. 642-4897. Peruvian, L/D, \$, MC/V.

Moki's Sushi and Pacific Grill serves imaginative specialty makis along with items from a pan-Asian grill in a small, bustling neighborhood spot. (Staff) 830 Cortland (at Gates), S.F. 970-9336. Japanese, D, \$\$, AE/DC/MC/V.

Oxygen Bar Sake and Sushi Lounge is indeed heavily oxygenated, with tubes popping out of the walls like strange urban mushrooms, but the hipster sushi is worthy of the hipster clientele. Beware the demon tears roll: habanero chilis make it as hot as advertised. (P.R., 5/04) 795 Valencia (at 19th St.), S.F. 255-2102. Japanese/sushi, D, \$\$, MC/V.

Pakwan has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. (Staff) 3180 16th St. (at Guerrero), S.F. 255-2440. Indian/Pakistani, L/D, \$, cash only.

Panchita's No. 3 plays a much needed role, as a kind of Salvadoran-Mexican bistro or taverna. The food is straightforward and strong and presented with just a bit of flair; the setting shows small touches of elegance. (Staff) 3115 22nd St. (at Capp), S.F. 821-6660. Salvadoran/Mexican, L/D, \$, MC/V.

Pancho Villa The best word for this 16th Street taqueria is *big*, from the large space to the jumbo-size burritos to the grand dinner plates of grilled shrimp. The only small thing is the price. (Staff) 3071 16th St. (at Valencia), S.F. 864-8840. Mexican, BR/L/D, \$.

Ramblas resists the globalized-tapa trend by serving up Spanish classics. And they are good, from grilled black sausage to calamars a la plancha to crisp potato cubes bathed in a vivid red-pepper sauce. (Staff) 557 Valencia (at 16th St.), S.F. 565-0207. Spanish/tapas, D, \$\$, AE/MC/V.

Rasoi The food here is milder than the fiery south Indian curries, and it's very vegetarian-friendly. Slowly revolving ceiling fans give a pleasant illusion of heat even when it's freezing outside. (Staff) 1037 Valencia (at 22nd St.), S.F. 695-0599. Indian, D, \$, AE/MC/V.

Slow Club still has a speakeasy charm, and the California cooking that emerges from the tiny, clamorous kitchen is still the class of the northeast Mission. (P.R., 1/05) 2501 Mariposa (at Hampshire), S.F. 241-9390. California, BR/L/D, \$\$, MC/V.

Spiazino serves Italian standards in the blond-wood space that once held Val 21. Notable tiramisu. (P.R., 4/03) 995 Valencia (at 21st St.), S.F. 643-8814. Italian, L/D, \$, AE/DS/MC/V.

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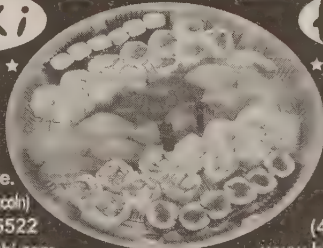
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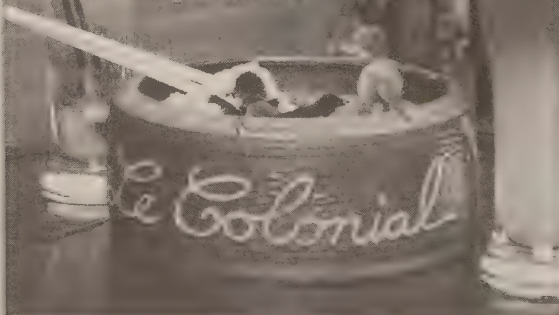
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FOOD & DRINK

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From page 31

Taqueria Can-Cun serves up one of the best veggie burritos in town — delicious, juicy, and huge. (Staff) 2288 Mission (at 19th St.), S.F. 252-9560; 1003 Market (at Sixth St.), S.F. 864-6773; 3211 Mission (at Valencia), S.F. 550-1414. Mexican, L/D, \$.

Ti Couz The menu of entrées here consists exclusively of crepes — from light snacks to full meals, from sweet to savory — served up in a bright, boisterous café environment. (Staff) 3108 16th St. (at Valencia), S.F. 252-7373. Crepes, BR/L/D, \$, MC/V.

Tokyo Go Go The simplest dishes are the best. Given the location and the thick crowds of people dressed in black, the noise level is surprisingly moderate. (Staff) 3174 16th St. (near Guerrero), S.F. 864-2288. Japanese, D, \$, MC/V.

Vogalonga Trattoria continues a tradition of excellent rustic cooking in a setting of cozy warmth. Despite the gondolier etched on the front window, the menu includes standards from all regions of Italy. (P.R., 11/02) 3234 22nd St. (at Bartlett), S.F. 642-0198. Italian, D, \$, MC/V.

Walzwerk bills itself as an "East German" restaurant, but don't be frightened: the food is fresh, clever, tasty, and surprisingly light. The décor has a definite Cabaret edge. (Staff) 381 S. Van Ness (at 15th), S.F. 551-7181. German, D, \$, MC/V.

Watercross succeeds Watergate — the space is still handsome and the food is still French-Indochinese fusion, but the prices are lower, and the prix fixe option is so generous as to be irresistible. One of the best values in town. (P.R., 12/03) 1152 Valencia (at 23rd St.), S.F. 648-6000. Fusion, D, \$, AE/DC/MC/V.

Wilde Oscar's slings decent Irish pub food — burgers, curries, plenty of fries — in a comfortably homo-inflected environment. Wilde witticisms adorn the walls. (P.R., 9/03) 1900 Folsom (at 15th St.), S.F. 621-7145. Irish/pub, L/D, \$, MC/V.

Woodward's Garden defies its under-the-freeway setting with a seasonal, reasonably priced California-cuisine menu that explains how a restaurant has managed to thrive for more than a decade in a seemingly unpromising location. Dim lighting can make reading the menu a chore. (P.R., 3/05) 1700 Mission (at Duboce), S.F. 621-7122. California, D, \$, MC/V.

Restaurant YoYo joins the food maelstrom at Valencia and 16th Streets bearing a powerful tool: sushi, good and cheap. The Mel's-diner interior, on the other hand, is pure Americana. (Staff) 3092 16th St. (at Valencia), S.F. 255-9181. Japanese/sushi, L/D, \$, MC/V.

Zante Pizza and Indian Cuisine is that famous Indian pizza place. Meaning it's got Indian food, it's got pizza, and it's got Indian pizza. (Staff) 3489 Mission (at Cortland), S.F. 821-3949. Indian, L/D, \$, AE/DC/MC/V.

Marina, Pacific Heights, Laurel Heights

Ace Wasabi's Rock 'n' Roll Sushi Sake slushies and cutesy combo rolls are the hallmarks of this sushi spot, although seaweed salad, crispy vegetable tempura, and the hamachi and ahi tuna pot stickers are worth a mouthful. (Staff) 3339 Steiner (at Lombard), S.F. 567-4903. Japanese, L/D, \$, AE/MC/V.

Betelnut Peju Wu is a pan-Asian version of a tapas bar, drawing a sleek postcollegiate crowd with its wide assortment of dumplings, noodles, soups, and snacks. (Staff) 2030 Union (at Buchanan), S.F. 929-8855. Asian, L/D, \$, MC/V.

Curbside Too, younger sibling to the Curbside Cafe, looks like a roadside greasy spoon. But come dinnertime the Mexican brunch influences melt into a sublime French saucifast. (Staff) 2769 Lombard (at Lyon), S.F. 921-4442. French, D, \$, AE/MC/V.

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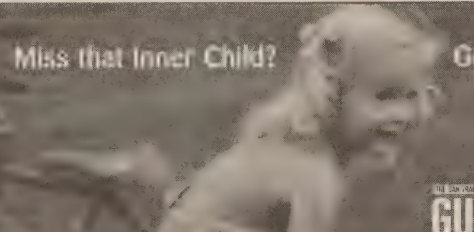
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FOOD & DRINK

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From page 32

Elite Cafe A welcoming place. The menu has plenty of familiar Creole and Cajun favorites along with more typical California fare. (Staff) 2049 Fillmore (at California), S.F. 346-8668. Cajun, BR/D, \$\$, MC/V.

Greens All the elements that made it famous are still intact: pristine produce, an emphasis on luxury rather than health, that gorgeous view. (Staff) Fort Mason Center, Bldg A, Marina at Laguna, S.F. 771-6222. Vegetarian, L/D, \$\$, DISC/MC/V.

Sushi Groove is easily as cool as its name. Behind wasabi-green velvet curtains, salads can be inconsistent but the sushi is impeccable, especially the silky salmon and special white tuna nigiri. (S.R., 5/97) 1916 Hyde (at Union), S.F. 440-1905. Japanese, D, \$, AE/DC/DISC/MC/V.

Sunset

Cafe for All Seasons reflects the friendly vibrancy of its West Portal neighborhood. The California comfort food doesn't set off fireworks, but it's reliably good and fresh. (Staff) 150 West Portal (at Vicente), S.F. 665-0900. California, L/D, \$\$, AE/MC/V.

Ladda's Seaview Thai Cuisine gazes upon the mists and surfers of Ocean Beach. The kitchen divides its attentions between Thai and American standards. Free parking in the always near-empty lot. (P.R., 5/05) 1225 La Playa (at Lincoln Way), S.F. 665-0185. Thai/American, B/L/D, \$, AE/MC/V.

Nan King Road Bistro laces its mostly Chinese menu with little touches from around Asia (sake sauces, Korean noodles), and the result is a spectacular sauced. Spare, cool environment. (Staff) 1360 Ninth Ave. (at Judah), S.F. 753-2900. Pan-Asian, L/D, \$, AE/MC/V.

P.J.'s Oyster Bed Of all the U.S. regional cultures, southern Louisiana's may be the most beloved, and at P.J.'s you can taste why. (Staff) 737 Irving (at Ninth Ave.), S.F. 566-7775. Seafood, L/D, \$\$, AE/MC/V.

Tennessee Grill could as easily be called the Topeka Grill, since its atmosphere is redolent of Middle America. Belly up to the salad bar for huge helpings of the basics to accompany your meat loaf or calf's liver. (Staff) 1128 Taraval (at 22nd Ave.), S.F. 664-7834. American, B/L/D, \$, MC/V.

Richmond

Al-Masri suggests, in food and ambience, the many influences that have swept across the Nile delta: feta cheese and olives from Greece, or a quasi-Indian stew of peas and tomatoes, served with basmati rice. (Staff) 4031 Balboa (at 41st Ave.), S.F. 876-2300. Egyptian, D, \$, AE/DISC/MC/V.

Angkor Wat still serves tasty Cambodian food for not much money in a setting of Zenlike calm. (Staff) 4217 Geary (at Sixth Ave.), S.F. 221-7887. Cambodian, L/D, \$, AE/MC/V.

Aziza shimmers with Moroccan grace, from the pewter ewer and basin that circulates for the washing of hands to the profusion of preserved Meyer lemons in the splendid cooking. (Staff) 5800 Geary (at 22nd Ave.), S.F. 752-2222. Moroccan, D, \$\$, AE/MC/V.

Bamboo Village serves excellent Indonesian food in a comfortably modest setting for not much money. Takeout orders can show the kitchen down considerably. (Staff) 3015 Geary (at Blake), S.F. 751-8006. Indonesian, L/D, \$, MC/V.

Chapeau! serves some of the best food in the city — at shockingly reasonable prices. The French cooking reflects as much style and imagination as any California menu. (Staff) 1408 Clement (at 15th Ave.), S.F. 750-9787. French, D, \$\$, AE/DC/MC/V.

Mai's Restaurant On the basis of the hot-and-sour shrimp soup with pineapple alone, Mai's deserves a line out the door. (Staff) 316 Clement (at Fourth Ave.), S.F. 221-3046. Vietnamese, L/D, \$, AE/DC/MC/V.

Straits Cafe has a slightly campy faux-

tropical decor, but its Singaporean menu is a kaleidoscope of mingled satisfactions; masterful deployment of unusual ingredients all the way to a dessert of rice pudding in palm sugar syrup. (Staff) 3300 Geary (at Parker), S.F. 668-1783. Singaporean, L/D, \$, AE/DC/MC/V.

Bayview, Hunters Point, and south

Cliff's Bar-B-Q and Seafood Some things Cliff's got going for him: excellent mustard greens, just drenched in flavorfulness; and barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there're fried chickens and, by way of health food, fried fishes. (Staff) 2177 Bayshore (at Blanken), S.F. 330-0736. Barbecue, L/D, \$, AE/DC/MC/V.

Peking Wok is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (Staff) 4920 Third St. (at Palou), S.F. 822-1818. Chinese, L/D, \$.

Taqueria El Potrillo serves one of the best chicken burritos in town, if not the best. You can get your bird grilled or barbecued, or have steak instead, or tacos. Excellent salsas and aguas frescas, and warmer weather than practically anywhere else in town. (Staff) 300A Bayshore Blvd. (at Flower), S.F. 642-1612. Mexican, B/L/D, \$, cash only.

Berkeley, Emeryville, and north

César You'll be tempted to nibble for hours from Chez Panisse-related César's Spanish-inspired tapas — unless you can't get past the addictive sage-and-rosemary-flecked fried potatoes. (Staff) 1515 Shattuck (near Vine), Berk. (510) 883-0222. Spanish, D, \$, DISC/MC/V.

Lalime's is a long-standing institution in East Bay haute cuisine culture, but there's nothing institutional about the attentive service or the creative and gorgeous dishes. (Staff) 1329 Gilman (at Peralta), Berk. (510) 527-9838. French/Mediterranean, D, \$\$, AE/DC/MC/V.

Rivoli is a near perfect balance of the neighborhood eatery and the eclectic California cuisine destination restaurant. (Staff) 1539 Solano (between Neilson and Peralta), Berk. (510) 526-2542. California, D, \$, AE/DISC/MC/V.

Zachary's Chicago Pizza The stuffed pizza is simply out of this world. The fact that both Zachary's outlets are always busy speaks for itself. (Staff) 1853 Solano (at Fresno), Berk. (510) 525-5950; 5801 College (at Oak Grove), Berk. (510) 655-6385. Pizza, L/D, \$, AE/MC/V.

Oakland and Alameda

Le Cheval Shrimp rolls and peanut sauce, the fried Dungeness crab, the marinated "orange flavor" beef, the buttery lemon-grass prawns — it's all fabulous. (Staff) 1007 Clay (at 10th St.), Oakl. (510) 763-8495. Vietnamese, L/D, \$, MC/V.

Mama's Royal Cafe Breakfast is the draw here — even just-coffee-for-me types might succumb when confronted with waffles, French toast, pancakes, tofu scramble, huevos rancheros, and 20 different omelettes. (Staff) 4012 Broadway (at 40th St.), Oakl. (510) 547-7600. American, B/L, \$.

Tropix Dig into a heap of spicy grilled jerk chicken, or wallow in the wonders of the shrimp pawpaw: curried vegetables and fat shrimp piled up over meltingly ripe papaya. (Staff) 3814 Piedmont (at W. MacArthur), Oakl. (510) 653-2444. Caribbean, L/D, \$, AE/DC/MC/V. Patio not wheelchair accessible. ♦

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We live to serve

Yerba Buena Center for the Arts' "Bay Area Now 4" finds itself in community service.

By Glen Helfand



What would the community think? Forty students opened care packages sent by their parents and loved ones in Helena Keffe's 2003 project, *My Mom Sent Extra Underwear for You*.

There's an irony to the term *art community*. Artists, in myth and in truth, are of maverick, individualistic stock. To make art means to think differently, to face misunderstanding, and most likely, a reduced income. Art may shape the look of the world we live in, but artists rank low on the pop-culture radar screen. Photographer Cindy Sherman, as an art-world adage has it, may be a superstar in certain New York City zip codes, but she's nobody when she crosses into more general terrain.

Artists are still outsiders who frequently work alone and in isolation yet occasionally come together to participate in social rituals such as the art opening, and to become part of a system of self-interest that makes careers move forward. Contradictions and hard decisions abound.

Yet there's an increasingly popular artistic trajectory in which artists use the community at large — as well as fellow artists — as their material. Relying on public input and interaction to make their work, the intention may be to shape culture itself, at least in small ways. And if there is any unifying curatorial thread to Yerba Buena Center for the Arts' "Bay Area Now 4," it's a focus on notions of community. Curators René de Guzman and Berin Golonu include a notable number of collaborative teams, publishers, and

artists who work in the genre of Social Sculpture, the Joseph Beuys-coined idea that holds human interaction as a form of artwork. Conceptualist Tom Marioni gave the construct a Bay Area spin with his *The Act of Drinking Beer with Friends Is the Highest Form of Art* (1970), a classic that continues to the present day in the artist's studio. The piece, like many projects of its ilk, relies on a complex relationship between an artist giving something to an audience yet taking a certain ownership and control of the situation.

Younger present and former Bay Area artists such as Jon Rubin, Harrell Fletcher, and Josh Greene have involved the local public in their work. Greene, for example, created the Bay Area Leisure Foundation, in which he offered a grant composed of his honorarium for an exhibition. Such a project offers a wink critique as much as it does genuine goodwill.

Schools of thought

"Bay Area Now 4" comprises projects such as Ted Purves's *Momentary Academy*, an educational program with quirky classes — how-to's on making pot stickers, creating T-shirt slogans, and falling into a trance — that will be taught by the exhibit's artists. Local art Web site *Stretcher* (of which I am a founding and former member) will hold art- and culture-related public

interviews and events in the ground floor's Education Resource Room (another code term for community access), while Gestalt Collective present a collaborative wall painting and Margaret Tedesco offers in-gallery storytelling and translations of feature films unseen by audience members. With *Mundane Journeys*, Kate Pocrass gives walking tours of the peculiar places in the Yerba Buena neighborhood, as well as a daylong bus tour of eccentric corners of San Francisco.

Other projects unfold in more traditional forms, such as portraiture, yet foray into various art and nonart public spaces for material. Emily Prince is engaged in the formidable project of drawing wallet-size images of all the US casualties of the current war in Iraq. Christine Shields paints conventional portraits of friends, many of whom are local poets and musicians. John Hattori shows short video portraits of people who form the community at 16th Street's funky art/lit crib Adobe Books. Helena Keffe addresses extended family with an audio tour featuring the opining voices of the "Bay Area Now" artists' friends and families in a role, or voice, usually reserved for art critics and curators. Similarly, Edie Tsong's piece allows visitors to make drawings of the artist and vice versa (via Webcam and fax machine).

Such projects could either come off

as clubby or heartwarming, depending on one's proximity to the subjects. If you know the artist, it obviously means a lot more than if you don't. Other pieces, like Purves's university, also demand a far greater commitment from the viewer. As one friend puts it, projects that purport to be generous are usually the opposite: That is, participants usually have to spend more time, effort, and sometimes money than they ordinarily might. Active viewers have to trust that it will be worth the effort and that the art will take them somewhere new.

Lost horizons

There's a utopian quality in the attempt to generate dialogue, to give to others, and to truly forge a community, and San Francisco has a history of fostering groups — freethinkers who hit the gold rush, who became beats, and who extended lifestyle and gender definitions in the hippie and queer communities, not to mention tech circles.

At the moment, however, San Francisco appears to be simply clinging to its position as a liberal haven in a chilly conservative climate. Community-based art, however experimental it may seem, is now codified in local art schools. The San Francisco Art Institute's curriculum includes an emphasis on "public practice," while California College of the Arts adds "social practices" to a list of usual genres such as painting and sculpture. Southern Exposure gallery has forged a cohesive program of projects that require viewer interaction to complete. Perhaps it's a reflection of the tumultuous world we live in, or the Bay Area's marginal status when it comes to the international art market, but community-based projects still seem to generate some vital force and support here, be it among artists who work together or attempt to interface with the population. It's perhaps the closest we'll come these days to a cultural zeitgeist.

All this may reflect the DIY ethos that was fed by the dot-com boom, in which anyone could create their own version of a corporation or service, imbuing it with fantasy and design features. (Corporations, we've often been told by managers and human resource departments, are forms of community as well.) It relates to open-source software, as de Guzman suggested in a

Continued on page 45

1. Heart On's first show, the Clinic
2. *Airplane!* and *The Blues Brothers*, AMC
3. *Blue Collar Holiday*, Jeni Olin (Hanging Loose Press)
4. *Stoked: The Rise and Fall of Gator*
5. "Sometimes It Takes Ice to Cut Ice," Will Yackulic, Gregory Lind Gallery

Want fries with that?

Passing glances with SF photo gang Hamburger Eyes. *By Kimberly Chun*

A crack pipe, bullets tumbled from a cartridge, the extremely close-up dead-eyed stare of a pitbull straining its leash in front of a NYC housing project, an Iron Maiden T, gangstas striking poses with their submachine guns and pistols, and a tight shot down a gun barrel that would make Sam Peckinpah shiver — with glee. That's the work of Boogie (né Vladimir Milivojevic), says Dave Potes, flipping through the photographer's pictorial "Mean Streets" in issue seven of *Hamburger Eyes*, the journal he and his brother Ray assemble quarterly.

"This guy is awesome," the lean, capped Potes, 27, raves. "His photos" are so good. He's rugged. I don't know how he can get those photos. You don't just walk into the PJs and be like, 'Hey, dude ...' He's gotta bro down for a while, and after a while, people warm up to him."

Boogie is just one of a loose, friendly but focused cadre of photographers, old and young, professional and hobbyist, that make up *Hamburger Eyes*, who will appear in "Bay Area Now 4." And though they prefer the descriptor *gang* to *collective*, don't tag them as harder than

they are: This crew is more tapped into surf-and-skate culture than 114-proof thug life, and they like to have fun, judging from the multiple bikes, boards, and barbecue grills jammed into the spartan entrance of their headquarters on Potrero Avenue.

Ascend the stairs, hang a right at Black Flag's *Who's Got the 10 1/2* record poking out of a milk crate, and you stumble on the surprisingly tidy epicenter of what their Web site vaunts as "the most epic magazine ever." Framed prints of images from the four-year-old journal's pages line the walls. Sun pours in from the windows overlooking the Potrero Del Sol Park and the freeway on-ramp that lifts the constant stream of cars off the dusty, litter-swept pavement and away. "Call it bro-tanical gardens," Ray jokes.

Natives of San Diego and raised in Honolulu, Hawaii, the Potes brothers have found the perfect place to land in San Francisco, here at this bright, bleak concrete intersection that's home to other ex-Aiea dwellers and anarchists, in the form of the Survival Research Laboratories and Subterranean Records hideouts on the other side of the park. It's land's

end — where the street-level goes airborne.

And likewise, *Hamburger Eyes* are poised to take off, with the Yerba Buena Center for the Arts show, continuing attention from art, photo, and mainstream lifestyle pubs like *Vibe*, and a readership that stretches from hamburger-loving capitals such as Wisconsin to more exotic locales like Finland, Australia, Italy, and Japan.

The bros only made 30 copies of the first hand-stapled and Xeroxed issue (which got its name from a Bugs Bunny cartoon about two characters stranded on a desert island who gaze at each other only to see a hot dog and hamburger) to hand out to their friends. But since then the mag has steadily grown, from a zine to a journal. With issue five they began offset printing, used better binding, and started supplementing the pages with advertisements. Number eight sold out in two weeks, they say, so the newly released number nine will top out at 3,000 copies and be distributed all over the world through SF's Last Gasp and Japan's Press Pop. "It trips us out," drawls

Continued on page 39



Burger breath and beer goggles: *Hamburger Eyes* core member and photographer Jason Roberts Dobrin captures a reveler on a roll in *Naomi* (gelatin silver print, 2004).

Mind mapping

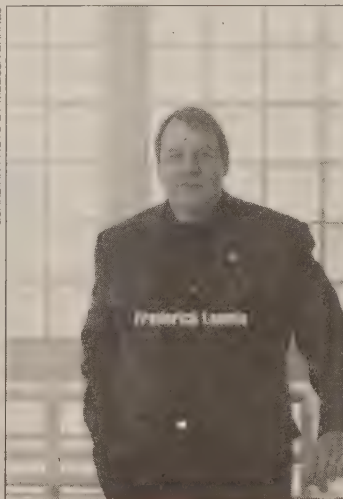
Frederick Loomis presents Edward Mathew Taylor, visionary.

By Johnny Ray Huston

The year 2013 is an important one. According to Edward Mathew Taylor, it's when computers will claim control of the world. They will emerge from exile beneath glass surfaces to take Earth by force from their human creators, who have plunged the planet into a seven-century dark age in which corporations — unbridled by any moral responsibility — are the only institutions left. If one has doubts about Taylor's prediction, he's created a series of diagrams that outline what will happen. His intricately detailed 2003 graphite-on-paper drawing, *Architectural Template of the DIOS Neurocontroller*, is one such work, showcasing the multiple components that are required in order to give computers a soul.

Taylor, or EMT for short, is the creation of Marina-based artist Frederick Loomis. While EMT serves partly to draw attention away from the man who has imagined him, Loomis's story just might be as compelling. Though he had dreams of art school, he spent much of his adult life in the business world, with an ill-fated tenure as a "victim of corporate America" at Apple followed by a lengthier, more fruitful — financially, at least — span at Verizon. Today, at the age of 55, he's embarked on an oft-delayed and -defeated artistic project with missionary zeal, using the figure of EMT to communicate his archetypal works.

GUARDIAN PHOTO BY MELISSA BARNES



"Art is so much about personality, whereas myth takes the personality out in order to capture or communicate an archetype," Loomis — who looks like a modern-day version of the iconic salesman in a certain Maysles brothers doc — says over coffee at a

Fillmore Street café near his apartment. "That connection and identification can be made only if the mythmaker stands aside and lets the process take place." Thus the creation of Taylor, a blank slate of an alter-ego who has authored *The Third Covenant*, a revelation written in detets — 10-line, 10-syllable-per-line prophecies — that could be called a sequel of sorts to the Bible. Taylor's visionary mind maps, amazingly intricate mandala-like patterns rendered by hand on paper, will be displayed at "Bay Area Now 4."

EMT's obsessive dedication to an undertaking of epic scope calls to mind outsider artists such as Henry Darger and



Wheel of misfortune: Frederick Loomis, a.k.a. Edward Mathew Taylor, maps out a computer-dominated future in works such as *Direct Optical Interface in DIOS* (graphite and colored pencil on paper, 2003), which are inspired by the sci-fi canon, electronic music, and astrology.

Adolf Wolfli, and California College of the Arts graduate Loomis is more than aware of such connections. "Because I have a college degree, I was automatically disqualified from outsider-art status," he says. That noted, his own story isn't without it's art-world hard knocks, and he does share a kinship with the people he's come across in books such as John M. McGregor's *The Discovery of the Art of the Insane*. One difference might be his self-awareness about visionary undertakings, partly drawn from his readings of books such as Anthony Storr's *Feet of Clay* and Ronald K. Siegel's rare, out-

Continued on page 45

Lil' 'Now' wow

Our visual art writers take a snapshot of a few standouts at "Bay Area Now 4."

Libby Black

The *Bay Guardian* Goldie winner has homed in on high-end goods in the past, fashioning paper knockoffs or wiseacre spin-offs of luxury product like Hermès Hustler King Roller Skates, a Burberry skateboard, and a Chanel surfboard. For "Bay Area Now 4," Black takes the middle path, constructing a replica of a Kate Spade boutique modeled on the accessory designer's Grant Street store, down to the original's gentle lighting, cushy decor, and mood music. Working at the juncture of upscale commerce and upper-middle-class aspirational consumerism, and handmade art and mass-manufactured retail, the California College of Arts and Crafts MFA graduate fashions each bag, wallet, and shoe out of paper, foregrounding the idea that "fleeing wants and objects of desire ... in the end, are just objects" — and fragile, ephemeral ones at that. (Kimberly Chun)



Liz Cohen

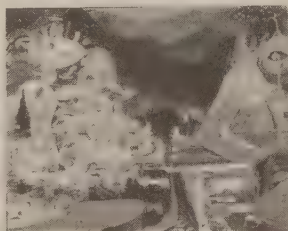


This SF artist is fascinated with change. Over the past few years she has been rebuilding a modest, utilitarian car from the former communist East Germany as a "bouncing, bucking" El Camino. In the process, she has transformed herself

from a mousy artist trying to make a name for herself in the gallery scene into a bombshell breaking into the world of low-rider enthusiasts. To raise money for the project, she held a "bikini car wash" outside Abner Nolan's now-defunct Spanganga Gallery, washing cars in high heels and next to nothing else, and offering to take photographs with her patrons. She plans to enter low-rider bikini contests and currently splits her time between working out at the gym and welding in the garage. Her work explores cross-cultural experience, plays with the erotic association between the bodies of women and cars, and celebrates the thrill of growing into and cultivating a fully sexed adult body. The idea is as hot as a centerfold. But it also raises the obvious feminist question: Is this real change or simply more of the same? (Clark Buckner)

Robert Gutierrez

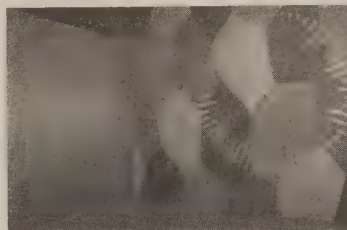
Robert Gutierrez has produced a large number of paintings this year, impressive when one considers the highly detailed complexity of his work. Perhaps it has something to do with size, as the dimensions of his paintings have often been close to the 8 1/2-by-11 format of a typical sheet of paper. But your average sheet of paper is rarely blessed with the type of hallucinogenic, weirdly peopled vistas found in any of Gutierrez's *Untitled* pieces, which sometimes beg comparison to Hieronymus Bosch (or, in the case of 2004's *Harvest Moon, Daili*), a reference point or influence one doesn't come across very



often these days. Gutierrez's use of line is contemporary, however; the face in one corner of his *I'll Call You My Occupier* (also from last year) would almost fit in a graffiti or Mission School aesthetic. That piece's title speaks to the political undercurrent in Gutierrez's strange-as-what-I-see approach, which draws from Filipino shamanism rather than sci-fi sources. It looks like his "Bay Area Now 4" contributions use a brighter palette and wider dimensions, but size-wise, appearances can be deceptive; Gutierrez can cram a mile into an inch. (Johnny Ray Huston)

Xylor Jane

For all the talent on display at "Bay Area Now 4," there's always a temptation to ask why so-and-so isn't present. This year's inclusion of Xylor Jane is a welcome (some might say overdue) development in terms of the show's hand-rendered contingent, but where is Lena Wolff or Will Yackulic? (Right now, the answer to the former is Clarion Alley, and the response to the latter is Gregory Lind Gallery.) For "Bay Area Now 4," Jane is working in the same Yerba Buena Center for the Arts window that Barry McGee recently occupied, and her trademark colors and numerical mysticism — in this case, possibly influenced by the tolling of bells at a nearby cathedral — are sure to make an appearance. (Huston)



Jim Jocoy

California punk's first wave comes back, with all its fierce attitude, vivid hues, and visceral desperation intact, through the eyes of Sunnyvale shutterbug Jim Jocoy. Here, we'll see a selection of shots from his 2002 powerHouse bestseller, *We're Desperate: The*

Punk Rock Photography of Jim Jocoy, SF/LA 1978–1980, a captionless compendium of images cornering flashy unknowns, glittery contenders, and outright legends such as X's Exene Cervenka (whose writing appears in the book), Flipper's Will Shatter, Sid Vicious, Jello Biafra, Darby Crash, Johnny Thunders, Iggy Pop, DNA's Ikue Mori, and Lydia Lunch at the likes of SF's Mabuhay Gardens and LA's Masque. A self-taught photographer inspired by the Warhol scene in NY, who simply wanted to document the faces and fashions he'd encounter at punk and new wave haunts, Jocoy says, "Now I see there was this aesthetic sensibility that came with documenting this scene — I just dutifully went with it. I'd go home and look at slides after they were produced and go, 'Oh, there's something happening here.' So I just kept going and going and going. My little obsessive collection . . ." Jocoy juxtaposes those snaps with contemporary por-



traits of survivors in the Bay Area punk community today — consider it a before-and-after look at the genre's wild years. (Chun)

OPEN 2 HOURS

Kate Pocrass

It's obvious that Kate Pocrass is a fan of people-watching, walking for the sake of walking, and quiet observation. Her interactive *Mundane Journeys* project, begun in 2001, directs people via a weekly recorded telephone message (call 415-364-1465) to various sights around the city that Pocrass finds interesting or that beg for further introspective probing (callers are urged to leave a message with their thoughts on their particular experiences). She might lead you to an interesting telephone pole, a new restaurant, or a place you've already been but will experience from a whole new perspective. *Mundane Journeys* isn't necessarily something you'd want to refer the first-time-visiting-SF set to, but for all us jaded city dwellers, it might just be the urban renewal we've been waiting for. For "Bay Area Now 4," Pocrass leads a bus tour that stops at the best-of *Mundane Journeys* sites. (Sarah Han)

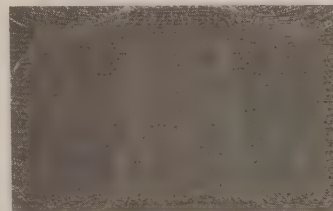
Hank Willis Thomas

A California College of the Arts graduate with dual master's degrees in photography and visual criticism, this Bay Area artist attempts to examine and recover aspects of African American identity that have been permeated with the language of commodity culture. Nike's Michael Jordan jumping man get swooshed as Thomas switches the basketball with a gun. Timberland's tree logo finds itself bearing strange fruit. And collaborating with artist Kambui Olujimi, Thomas revisits the murder of his own cousin with a banner and short film that looks at violence in black communities and the desensitizing properties embedded in the shorthand of commercial advertising. (Chun)

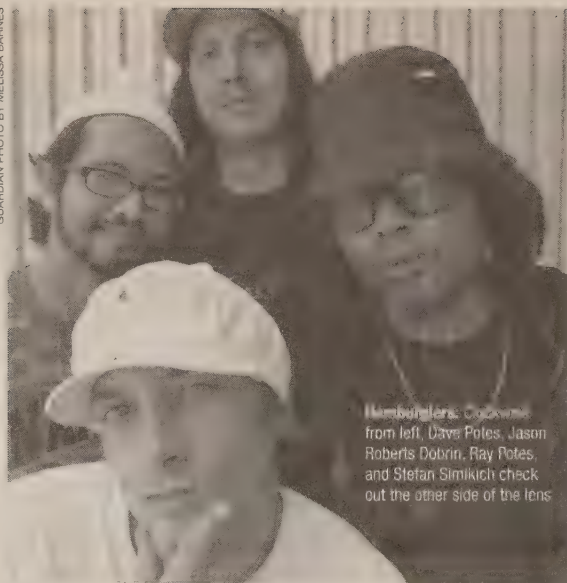


Anna Von Mertens

Nuclear quilts? Yes, Anna Von Mertens has created some. Her 2004 diptych *Black and White* could be viewed as quilting's answer to Bruce Conner's film *Crossroads*, a serious gaze at the awesome beauty and horror of a nuclear detonation that, in capturing the symmetry of a mushroom cloud, causes one to wonder about the complete devastation such a phenomenon leaves in its wake. Von Mertens formed *Black and White*'s patterns through cross-stitching that itself is a feat of wonder, using hand dyes to form a *White* "negative" version of *Black*'s nuclear blast. She has two contributions slated for "Bay Area Now 4." One mines chaos theory, perhaps to an op art end. The other will use stitching patterns to depict an exploding tank. (Huston)



LIBBY BLACK, LOUIS VUITTON FRENCH AD; LIZ COHEN, PRISONER (COURTESY OF THE ARTIST AND MODERN CULTURE, NY); ROBERT GUTIERREZ, DIPLOMACY; XYLOR JANE, FIBONACCI CLOAK; JIM JOCOY, GRINDER IVY; KATE POCRASS, ARCHIVED MUNDANE JOURNEY; ACQUIRED STORE SIGNAGE; HANK WILLIS THOMAS, BRANDED HEAD; ANNA VON MERTENS, BLACK AND WHITE, DETAIL (COURTESY OF THE ARTIST AND LIZABETH OLIVERIA GALLERY, LA)



Hamburger Eyes Crew: from left, Dave Potes, Jason Roberts Dobrin, Ray Potes, and Stefan Simikich check out the other side of the lens

Hamburger Eyes

From page 37

Ray — a 30-year-old sporting black-framed spectacles, shoulder-length locks, and a serious mien. “Who’s reading us in Argentina?”

The first-generation Filipino American brothers — and the other eyes in *Hamburger Eyes* — can always be counted on to have cameras on hand: Ray got his first at 11, and since high school the pair have been making zines with titles like *Perineum* and *Filipino Nightmare*. *Hamburger Eyes*, however, stuck with its human focus and diaristic intimacy detailing “the continuing story of life on Earth.” The marriage of raw subject matter and a reverence for the traditions of the darkroom and classic documentary photography in the style of *National Geographic* and Robert Frank give the zine its crucial tension — they’ve yet to print digital photos, Ray says, because he can tell the difference and it alters the “flow.” “We’re all kind of darkroom nerds, and I think that also goes into how we edit photos,” he explains, adding that he worked in the darkroom of *TransWorld* magazines, trying to get his work on the pages of those pubs and others, only to get snubbed. “I’ve submitted to every magazine and been shut down. There was obviously no room for my photos out there, so I put them out myself.”

Ray photo-edits the hundreds of submissions they receive for each issue, coming up with a mix that often includes regulars like longtime Mission District photographer Ted Pushinsky; Berkeley native, *Index* and *Dazed and Confused* contributor, and the Poteses’ mentor Tobin Yelland; *Vice* magazine photo editor Ted Barber; visual artists such as Barry McGee (“That was kind of a big thing for us. This was before he started

showing more photos,” Dave says), Ed and Deanna Templeton, and Cheryl Dunn; and photojournalists like Dennis McGrath and Vic Blue.

What does Ray look for when he weeds through the discs jumbled in his desk drawer? “One day I could be, like, I love this guy’s photos,” he says. “He’s going to be in the next issue, for sure, and then the issue will come out and I won’t use the photos. It just wouldn’t fit. Basically, I’m just looking for things that just stick out to me.”

“There’s a certain mold,” Dave adds, finishing his brother’s sentences as usual.

“We do have a certain aesthetic,” Ray continues. “It’s a documentary thing. Like, it’s obvious we don’t run fashion photos though people send a lot of that. We don’t have, for example, studio photos, but I’ll get a lot of that.”

“But we’re not trying to be, like, coming off hard,” Dave says. And don’t compare them to *Vice*. “It’s kind of fashiony,” says core member and photographer Jason Roberts Dobrin.

The *Hamburger Eyes* gang would rather avoid any easy associations and themes and instead go with their gut when it comes to walking outside and simply taking pictures. “It’s more like we all got cameras in our pockets right now,” Ray says, chuckling. They have individually appeared in group photo shows, and they have been thinking about taking their gang of photos on the road, like a band on tour, but who knows whether circumstances will sweep them off their feet and onto the blacktop. “We just go with the flow,” Ray says, leaning back at the kitchen table as Dobrin looms overhead and associate editor and photographer Stefan Simikich spreads out on the floor. “We just go where it takes us. We didn’t know we are artists.” ♦

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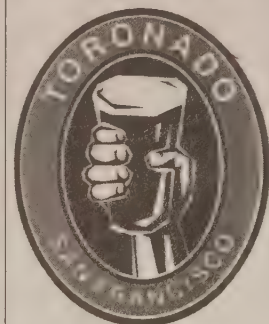
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film



When the lights go down: Tong (Banlop Lomnoi) and Keng (Sakda Kaewbuadee) take a trip to the movies in *Tropical Malady*.

Both tender memory and transcendental meditation, *Tropical Malady* presents further proof that Thailand's Apichatpong "Joe" Weerasethakul is the most unique feature filmmaker working today, a poet of the jungle to outdo Werner Herzog. Of course, that which makes him unique also confounds a percentage of viewers. The trick with Apichatpong's movies is to relinquish all expectations regarding tidy linear narratives that have persistent forward momentum — a tough task for Hollywood-trained and art-house audiences alike. Do so, and you'll be rewarded with an immersive experience unlike any other, one in which (as the song goes) the evening breeze caresses the trees. By the end of *Tropical Malady*'s languid, phantasmagoric descent into dark recesses, you'll swear the theater ceiling has sprouted vines.

Tropical Malady's first half charts the growth and stasis of a blossoming flirtation between muscular forest patrol soldier Keng (Sakda Kaewbuadee) and wild-toothed country boy Tong (Banlop Lomnoi), who has a job at an ice-cutting plant. This section is the closest Apichatpong has come to obeying the technical rules of slick contemporary filmmaking convention, and yet the strange fits and starts and lulling rhythms are very much his own, riddled with mysteries such as camerawork that occasionally creeps forward toward a particular resting place. As ardent Keng reaches out to Tong and Tong teasingly eludes his grasp, the mood and atmosphere are constantly on the verge of reverie. Music seems to materialize out of nowhere, and in Apichatpong's world, even an incidental techno track used for aerobics can take on a spiritual quality, telegraphing the racing heartbeats of a pair of potential lovers.

Guided by hut chats, moped rides, stick-shift driving lessons, and the gift of a Clash tape, Keng's courtship of Tong is prone to endearingly odd and sponta-

neous expressions of affection. Even in a common romantic setting such as a movie theater, the pair's physical relationship takes on a distinctive form, with Tong clasping his legs around one of Keng's furtive hands to trap it; when Keng suggests that their palms might form a royal barge of good fortune, Tong answers that they'd more likely resemble a boat for Keng to row. (The sensuality is strangely hand-centric, most memorably when Keng takes Tong's fingers in his mouth just after Tong has pissed near a roadside sign.) Apichatpong has a flair for allowing incidental quirks to invade his pictures, and this time they come from a pair of older sisters who befriend Keng and Tong. One attempts to tempt them with the "fresh bud" she's grown, while the other follows up a folktale about greed with contemporary evidence drawn from *Who Wants to Be a Millionaire*.

When the latter sister takes Keng and Tong on a tour of a cave — where they discover a kitschy temple that broadcasts an instrumental version of "God Bless Ye Merry Gentlemen" — their abruptly aborted crawl into suffocating darkness foreshadows *Tropical Malady*'s second half. There, a soldier, played by Kaewbuadee, chases a shaman whose tiger manifestation looks suspiciously like a naked Tong with stripes tattooed onto his slim frame. Apichatpong has likened his narrative to a pair of mirrors placed with their backs against one another. It's a vivid metaphor, but one that nonetheless lacks a corollary for the lulling, time-stretching dream states he explores. The soldier is surrounded by verdant greens and bird-and-insect symphonies that eventually give way to quieter blackness. He crosses paths with a baboon, whose chattering (translated into English subtitles!) provides counsel about whether he is hunter or prey. A tree glows, a ghost rises from a dead cow, and a mountainous horizon resembles a pair of bodies lying side by side.

Stories taken from Thai literature and folklore are the skins that *Tropical Malady* sheds on its way to a ravishing finale. As Chuck Stephens has noted in this newspaper, the tourist take on Thailand as a "land of smiles" is a stereotype that Apichatpong twists to his own devices, allowing characters to gaze directly at the camera with sly, slightly mocking, guile. Following in the footsteps of his 2002 feature *Blissfully Yours*, into the woods he goes, though this time his journey is infused with a mystic air. (An overt link between the two films can be found in the not-so-exquisite corpse discovered by soldiers at the beginning of *Tropical Malady*, a body that belonged to a *Blissfully Yours* character whose postcoital off-screen wandering was punctuated by the sound of gunfire.) *Blissfully Yours*'s resplendent-then-oppressive sunshine gives way to darkness and nighttime; in the earlier film, the jungle was the site for a futile escape from societal prejudices, but here it's home to a mythical union.

Discussing *Tropical Malady* at a Yerba Buena Center for the Arts screening last fall, Apichatpong took time to note that he didn't consider it a "gay film," and certainly, judged by the marketing strictures that dominate that questionable genre, it hardly qualifies. That said, it would be difficult to interpret at least one half of the movie as anything other than a romance involving two male characters, and if the interpretation widens to contain both sections, Apichatpong's latest is indeed a gay film that simultaneously expands the boundaries of the term and, at heart, uncovers profound core insights about passion between two men. Two movies in one, *Tropical Malady* lingers on after the lights go up. ♦

'Tropical Malady' opens Fri/15 at the Lumiere Theatre, 1572 California, SF. (415) 267-4893; and Act 1 and 2, 2128 Center, Berk. (510) 464-5980. See Movie Clock, in Film listings, for show times.

film

Guests of dishonor

Wedding Crashers offers a little romance, a lot of raunch. By Cheryl Eddy

Forget Frank, Sammy, and Dean — and Emilio, Judd, and Molly. Currently, Hollywood's most pervasive battalion of actors who really, really enjoy working together are the good-natured jerks populating flicks like *Zoolander*, *Starsky and Hutch*, *Old School*, *Meet the Parents*, *Dodgeball: A True Underdog Story*, and *Anchorman: The Legend of Ron Burgundy*, plus a few artier diversions, like *The Royal Tenenbaums*. The so-called Frat Pack — which passes "Go" at Ben Stiller and also includes brothers Luke and Owen Wilson, Will Ferrell, Vince Vaughn, and the occasional Jack Black sighting — pleases studios and fans alike (if not always critics), supplying cash flow (*Dodgeball* turned a nearly \$100 million profit) and quotable lines galore.

Anyone suffering from too-much-Stiller-itis (and seriously, who isn't?) will be happy to learn the ubiquitous workaholic is absent from the pack's latest project,

(Christopher Walken). Further conflict presents itself when John falls for the maid of honor, Claire Cleary (Rachel McAdams) — and Jeremy becomes trapped by his all-too-successful wooing of Claire's nutty sister, bridesmaid Gloria (Isla Fisher).

Of course, Claire is already taken, and her aggro fiancé, Sack (Bradley Cooper), is cut from the same Mr. Wrong cloth as the guy Drew Barrymore was supposed to marry in *The Wedding Singer*. (The two *Wedding* films share other similarities, including eightysomething actor Ellen Albertini Dow: In *Singer*, she was the rappin' granny; here, she's the cussin' granny). As with most romantic comedies, *Wedding Crashers*' plot throws zero curveballs; of course Claire and John are Meant to Be, though circumstances conspire to keep them apart. Lesser Cleary family members, including Jane Seymour as the boozy matriarch and Keir O'Donnell as the twitchy, closeted

brother, are one-note and not as hilarious as director David Dobkin (*Shanghai Knights*) seems to think they are. Even the reliably creepy Walken is oddly subdued, though his withering stare gets at least one chuckle-worthy workout.

Frat Pack bros Wilson and Vaughn make for an enjoyable, comfortable comedy team, though Vaughn, talking faster than a used-car salesman on speed, gets almost all the funniest lines ("That chick just eye-fucked the shit out of me!"). While its conceit is, obviously, totally sexist, *Wedding Crashers* finds a sort of balance in its female leads. Fisher (*Scooby-Doo*) is adorably terri-

fying as Jeremy's worst nightmare, a clingy sex maniac with psychotic tendencies. The strange arc of Gloria and Jeremy's relationship provides one of *Wedding Crashers*' few unexpected twists — shocking nobody more than John, who goes into a downward spiral after Claire discovers his true identity as a party-crashing lothario (we know he's regretful, so we excuse him for the most part — but she doesn't).

Still a relative newcomer, McAdams (*Mean Girls*, *The Notebook*) lends all the blue-streak goings-on a much-needed dose of — dignity might not be the right word, considering the film's determined pursuit of raunchiness, but maybe *sweetness* is. Though it's hard to understand why Claire, who's clearly no self-doubting dummy, would get engaged to anyone as odious as Sack, it's easy to see why John would dig her. She's like a preppier version of cool girl Cameron Diaz in *There's Something About Mary*, minus the bodily fluids in her hair, and with more depth behind her eyes. ♦

'Wedding Crashers' opens Fri/15 at Bay Area theaters. See Movie Clock, in Film listings, for show times.



Perfect strangers: Jeremy (Vince Vaughn) and John (Owen Wilson) toast newlyweds no one knows they don't know in *Wedding Crashers*.

Wedding Crashers. Instead, we get Owen Wilson and Vaughn as Washington, DC, divorce mediators John Beckwith and Jeremy Klein, best buds who live for "wedding season": that magical time of year filled with free drinks and eager, easy female targets. An early montage — set to the *Animal House* anthem "Shout" — illustrates the elaborate inner workings of the crashing game. Props (yarmulkes, balloon animals, Purple Heart medals) are employed with relish; names and backstories are tailored to fit the style and ethnicity of the wedding being invaded. The easiest part of the con is the seduction routine, which involves slow dancing, a sob story that trails off with "We lost a lot of really good men out there," and maybe a few phony tears.

With the Washington Monument — surely the tallest phallic symbol in America — booming conspicuously in the background, John and Jeremy pause to commemorate "a helluva season." Conflict arises when John begins to regret his style and ethnicity of the wedding being invaded. The easiest part of the con is the seduction routine, which involves slow dancing, a sob story that trails off with "We lost a lot of really good men out there," and maybe a few phony tears.



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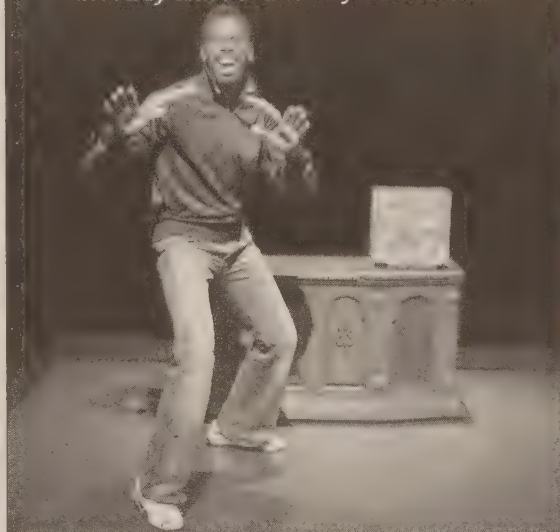
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Soul survivor

Colman Domingo mines Philly soul freedom
in *A Boy and His Soul*. By Robert Avila



Gamble and hoof: Colman Domingo hotfoots back to the glory days of Philadelphia International in his sharp, infectious one-man show, *A Boy and His Soul*.

The boy who grows up in black Philadelphia in the 1970s, intently practicing classical violin and ballet while the rest of the world grooves to a phenomenal, era-defining soundtrack of soul and R&B music — that kid stands out as someone destined to go his own way. It takes character to be that big a nerd.

Colman Domingo confesses he was such a nerd growing up in West Philly, in youthful rebellion against the soul music cherished by his parents and his older brother and sister — that is, until he finally succumbed one night via live contact with some essential elements known as Earth, Wind, and Fire. What's character without soul, anyway?

No longer nerdish, but rather a charismatic and able actor well known to Bay Area audiences (most recently as a spot-on Willie Brown, among various other characters, in *The People's Temple*), today Domingo can truthfully say, "My soul music is my life." And in the course of his sharp and infectious one-man show, *A Boy and His Soul*, we come to know just what he means.

The premise of this music-laden memoir, directed by Thicket Description's Tony Kelly in a New York-bound world premiere, is simple but supple: When the actor's parents put their old Philadelphia home up for sale, he travels out from New York to help get the place in order, discov-

ering in the basement a discarded set of soul albums. The find mixes nostalgia with uneasy perplexity — how could his parents have given up such great music, and so great a part of the past they all shared? This occasions an engrossing, contagious trip back to 1970s Philadelphia via the turntable, since each song is a record twice over, playing back the precise memories and emotions pressed into the grooves of well-loved music. This puts Domingo in the dual position of ecstatic audience and memory machine. "I'm the tape recorder, the listener," he says, "the record player."

As Domingo — carried off by a quiet storm of soul searching — sings along with a love ballad his stepfather would serenade his mother with, waxes on about eight-tracks and 45s, or breaks hilariously into the trendy dance-floor moves of yesteryear, his narrative skillfully blends homage to a keen backward glance on coming of age. He punctuates it all with razor-sharp characterizations of a family of big personalities, highlighting his particularly close relationship with his mother. As he sees it all again "with adult eyes," Domingo's return to West Philly touches that particular aura of childhood understanding, defined as much by its limits as by its unique terrain of discovery and enchantment.

As he looks back on his teenage years — especially the affecting and humorous story of coming out to

each member of his family — the intertwining themes of music and family grow even tighter. All aspects of a young Philadelphian's undaunted personality find sympathetic harmonies in the sustaining love of his family and the irrepressible grooves of the Commodores, Barry White, Aretha, Curtis Mayfield, Marvin Gaye, and Stevie Wonder. For an unabashed "mama's boy" from Philly, the courage to love and the courage to live as oneself were always connected. In testifying to love as its own justification, *A Boy and His Soul* lends the idea of manhood its richest significance. Wisdom summed up succinctly by another Philadelphia son, Teddy Pendergrass, when he sings, "You can't hide from yourself."

Rick Martin's scenic and lighting design employs a few choice elements to great effect here: an imitation wood-paneled back wall adorned with memorabilia lovingly lit by small wall-mounted lamps; the small stack of LPs resting on one end of an old-fashioned stereo console; flashing red and blue lights and a mirror ball that do the rest to suggest the rush of memory in the welcome intrusion of the garish '70s into the unadorned presentness of the actor standing downstage. Except for moments when the music competes distractingly with Domingo's lines, Tony Kelly's direction is a model of clarity, while Margo Hall's excellent choreography tells so much of the story itself, serving as the perfect springboard for the fleet Domingo's dazzling solo revelry around the record player.

If memories of Philadelphia have a sometimes wistful nostalgia about them, the harsher realities of life, both natural and American-made, remain largely associated with adulthood — from the personal sorrows and tragedies that attend getting older to the social anxiety that vexes artists and anyone forced to live near the edge of economic survival. The ravaged remains of West Philly post-Reagan, still home to Domingo's sister, is symbol enough of the story's mixed trajectories. There's an image Domingo conveys that gives these records of his one more spin. Riding the subway and springing through the streets of New York, wrapped in headphones and the deep confidence that one's music provides, can't quell the recognition that comes in a passing glance at a homeless man: always more than you want to know about the line separating you from a bottomless pit of loneliness. But then acknowledging the pain or dread shadowing even so fortunate a life only makes more poignant the joy at the heart of the reverie. ♦

'A Boy and His Soul' runs through July 31. Thurs.-Sat., 8 p.m.; Sun., 5 p.m., Thicket House, 1695 18th St., SF. \$15-\$25. (415) 401-8081, www.thicketdescription.org.

Cheer up

You know how sometimes you hear a song on the radio, while you're pulling out of a big-box store parking lot, without any fun-filled big boxes but instead with boring essentials like mouthwash, Little Debbie snack cakes, and Depends, and you're feeling like a shopping zombie, and 107.7 the Bone is cranked because you were listening to "Kashmir" at the proper stadium-worthy level to get in the "mood" for Robert Plant at the Paramount July 19? That certain number comes blaring out of the speakers, and everything suddenly looks way 1983 once more.

It was '83 when Joan Jett first soothed the ruffled feathers of the poor dove she was dragging into a filthy-yup ménage à trois in "The French Song," and damn if it didn't feel that way again when I heard it recently, played in anticipation of Bastille Day on Little Steven's syndicated *Underground Garage* show.

Who is this? I wondered. It was too pop to be Girlschool, too rude to be Heart, too punk to be the Breeders. The song just goes on and on, hammering home the French-language chorus as relentlessly as Jett courts her male or female cherry bomb, with what seems like about a dozen guitar breaks. "J'aime faire l'amour sur tout à trois," Jett browbeats her ménage, though judging from the way the band plays off each other, I suspect she's really bellowing at the three other Blackhearts. That's amore! "I know what I am, I am what I am," she chants toward the close, before jamming in that last rhyme with the blunt force of Mariska Hargitay knocking down the door of a sex offender. "Don't think that I'm uncouth, I only speak the truth."

Cloddish, but so excellent and a "gem," as Little Steven put it later, after following the track with the equally ass-kicking "Talk Talk," by Music Machine, and "Rock 'n' Roll Napalm," by the Resistoleros. They're not all from '83, but the three seemed like miraculous, mean little irresistible blasts through the fog, propelled by the power of refusal.

Power rangers The Go! Team's sample-and-distortion-fueled "The Power Is On," off their import debut, *Thunder*,

Lightning, Strike (Memphis Industries), is another song that seems destined for gem status. *Thunder* probably stands for the crashing drums; *Lightning*, the detuned, ringing guitars and children's television piano; *Strike*, the cheerleader-tinged girl-gang sing-alongs that are treated like any other instrument in an all-exclamation-points mix.

"It's deliberately distorting — to the point where people send me e-mails saying, 'I think my CD is broken. I got a dodgy copy,'" says leader Ian Parton, who was inspired by dodgy outfits such as My Bloody Valentine.

He had a very specific sonic agenda for Go! Team. "I didn't want just a Bollywood sound — I wanted a Bollywood string sound. I didn't want just piano, but Charlie Brown piano, and guitar, Sonic Youth detuned stuff, and double-dutch chanty vocals and Northern soul-blaring trumpets," the ex-documentary maker explains.

Those varied influences carry over into the makeup of the band, evenly balanced between white men like Parton, and the women: black Londoner MC Ninja, Japanese drummer Chi, and German multi-instrumentalist Silke. "I did want to get girlie-female kind of stuff meets funky-Motown kind of stuff, and I had to have people that kind of worked from different

backgrounds in a way. I know I didn't want to be another four-blokes-with-guitars kind of band," he says. "Maybe that's the way music might go in future."

In the Brighton-London combo's past: headlining Glastonbury. And in their cacophonous future: clearing the samples to allow the CD to be released in the States on BMG. "Boring stuff but a bit of heartbreaker, really," says Parton, 31. "The CD might not be same as the one you heard."

Different strokes Yes, it's the worst and perhaps not best of times, and the older, wiser Kathleen Hanna of Le Tigre may be on the other side of the activist-spectrum from Parton (who, talking about the recent London bombings, describes Go! Team as "worldly aware" but non-agitprop), though I'd guess they'd probably dig each other's music. "I'm not going to lie," says Hanna, who's about to go for a swim in LA. "It's a depressing time with Sandra Day O'Connor resigning. I'm worried about choice being taken away. Sexism is so naturalized — people just take it as a normal state of affairs."

Like Go! Team, Le Tigre are trying the waters with a major label, and it's been an "interesting experiment" on Universal, thus far, she says — Le Tigre haven't been able to get any MTV or radio airplay. "Some of that is we're women and they've already got Gwen Stefani so we just have to wait till she stops making music or something," Hanna says, adding that they were told that if the trio put their lady faces on the single, DJs just wouldn't play it, and that a woman fronting a band of dudes was more likely to get airplay. "I'm glad to be told it, though," she says, continuing to say that that kind of advice and professional management has made a big difference for the band — now she can concentrate on other projects — she'd love to produce artists like Tami Hart or Beth Ditto.

Still, it's good to know that as we reminisce about one of Bikini Kill's early Bay Area shows at 924 Gilman, Hanna can still tap into that familiar grrrry mixture of excitement and rage: "I can't even express how important those experiences are now, seeing great bands like Nation of Ulysses and Huggy Bear every night on tour. I wish I took it more seriously. I damaged my vocal chords in that band. At the height of our popularity, we were playing places that were too small and making no money, and now I wish I was spending more time enjoying friends. A lot of times, I was too busy trying to find a snack and dealing with crap like some guy yelling at me about what a sell-out I am." ♦

Go! Team play July 20, 9 p.m., *Bimbo's 365 Club*, 1025 Columbus, SF. \$12-\$14. (415) 474-0365.

Le Tigre perform with Beck Mon/18, 7:30 p.m., Bill Graham Civic Auditorium, SF. www.ticketmaster.com.
Mean girls? E-mail kimberly@sfbg.com.



SONIC REDUCER BY KIMBERLY CHUN

More amour

Blitzen Trapper Lovely rootsy indie from Portland, Ore., comes a-calling. *Wed/13, 8:30 p.m., Make-Out Room, 3225 22nd St., SF. \$6. (415) 647-2888. Also Sat/16, Stork Club, 2330 Telegraph, Oakl. Call for time and price. (510) 444-6174.*

Dance Disaster Movement Aggro boogaloo gets the crowd moving and maybe even cogitating, touring alongside San Diego's dark kids Kill Me Tomorrow. *Wed/13, 8 p.m., Rickshaw Stop, 155 Fell, SF. \$8. (415) 861-2011. Also Thurs/14, 9:30 p.m., Hemlock Tavern, 1131 Polk, SF. \$7. (415) 923-0923.*

Diamond Nights The NYC "it" boys impress with aggressive glam on half of *Once We Were Diamonds* (Kemado/Hollywood). *Wed/13, 9 p.m., Cafe du Nord, 2170 Market, SF. \$8. (415) 861-5016.*

Postcoitus The Portland project offers stark synth-pop minimalism with a brief shout-out to "Take My Breath Away." *Wed/13, 9 p.m., Bottom of the Hill, 1233 17th St., SF. \$10. (415) 474-0365.*

Tinariwen These Tuareg nomads from the Sahara play stripped-down Mali blues reminiscent of the music of Ali Farka Toure. *Wed/13, 8 p.m., Great American Music Hall, 859 O'Farrell, SF. \$25. (415) 885-0750.*

Neins We won't take the Portland foursome's wise-aleck garage rock personally. *Sun/17, Parkside, 1600 17th St., SF. Call for time and price. (415) 503-0393.*

Plimsouls The Paisley Underground pachyderms have reformed, but are they reformed? Peter Case is the main squeeze of ex-Bay Area music scribe Denise Sullivan. *Sun/17, 8 p.m., Cafe du Nord, 2170 Market, SF. \$15. (415) 861-5016.*

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The case of the closet

R. Kelly gets crazy in his longest sonic soap opera yet. *By Johnny Ray Huston*

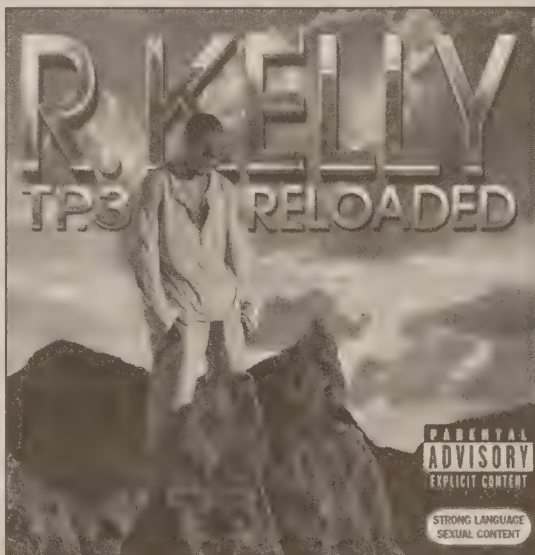
R. Kelly has issues," my fellow *Bay Guardian*-ite Charles said, during our latest R&B roundup, a.k.a. smoke break. "R. Kelly has serious issues." The man speaks the truth: Kelly's latest sonic soap opera suds up a long laundry list of serious issues, including homosexuality in the church, police abuse of power, and that old Kelly favorite, the consequences of two-timing, sexaholic behavior. The five chapters of Kelly's epic "Trapped in the Closet" (found in audio and video form on his new CD, *TP3 Reloaded*) pack more cliffhanger shenanigans into a quarter of an hour than *One Life to Live* manages to cram into a week of hour-long broadcasts. Wives cheating on husbands, husbands creeping on wives with men, interception schemes exacted by cops — as Kelly protests more than once during the saga, this is some "crazy-ass" shit by mainstream standards, marking the official moment that E. Lynn Harris's potboiler sensibility has spilled over from the printed page onto the airwaves.

On the rough chance that BET, VH1, and KMEL haven't been mainlining "Trapped in the Closet" into your dome, here's a rough synopsis. Chapter one finds our protagonist and narrator (Kelly) waking up in an unfamiliar bed; before he has time to collect himself and vamoose, last night's hookup, a girl named Mary, shoves him into an upright clothes compartment to hide as her husband heads for the bedroom door. The second chapter begins with Kelly coming out of the closet, his Baretta aimed and loaded, only to discover that Mary's husband, a pastor named Rufus, has been having a little affair of his own — the lucky someone soon arrives on the scene, and his name is Chuck, not Charlene. During chapter three, all four parties struggle to make sense of the mess; Mary's real name is revealed to be Cathy, and Kelly's protagonist finally screams after he calls his own home and a man picks up the phone.

There are two more chapters after that, but it might be better to simply imagine that the mysterious male voice on the other end of the line is Kelly's own man on the side. The plotline becomes a bit wearisome, and the repetitiveness of the music — which remains essentially the same throughout — doesn't help matters. But there are still some awe-inducingly absurd, megalomaniacal moments to come. When (in chapter four) a cop car pulls over his character, Kelly uses his own voice to provide the sound of the siren. Not that much of a surprise, really, considering all of the actors in the video version of "Trapped in the Closet," male and female, are made to lip-synch their lines — lines that Kelly sings. (The likable sensitivity that Kelly brings to the character of Chuck is particularly interesting.)

Another ludicrous trait that inspires sheer wonder is Kelly's unwavering dedication to literalism. From "#1@ You Tonight" to "Feelin' on Yo Booty," he's never been one to dabble in artful simile when he can state what's going on in plainly clumsy terms; among R&B lovers I know who loathe him, this is usually the first offense mentioned. Obvious title metaphor aside — a metaphor that, of course, becomes literal — "Trapped in the Closet" takes this tendency to new extremes, from the video's blow-by-blow re-creation of the lyrics, to the lyrics' blow-by-blow description of what each character says and does. The tactic yields some real whoppers, such as chapter four's final twist. Each segment ends with the last shocking word echoed, and when Kelly's character discovers another man's jimmy hood in his bed, listeners are treated to the exclamation "Oh my god, a rubber! (rubber! rubber! rubber! ...)".

As pop operettas go, we're worlds away from Freddie Mercury's tortured confessions to his mother and tangos with Beelzebub. Or are we? "Trapped in the Closet" is one-man show could easily be interpreted as Kelly's marathon race through many facets of a single, mightily conflicted psyche, a trek that touches on and flinches away from masculine, feminine, and



sexually ambiguous compromising positions, forever landing in modern-day duplicity. The man who would answer — truthfully

or not — Ed Gordon's questions about everything but Aaliyah's death (his response: a pained face) has always been adept at role-playing; the classically blues back-and-forth disses of his weirdly prophetic 1998 duet with potential future queenpin enemy Sparkle, "Be Careful," were part of a larger album that could be interpreted as his own drag tribute to a certain former child bride.

Certainly, this isn't Kelly's first venture into soap-operatic realms. Back in the late '90s, I wrote about his initial dabbling, which took place within the remix of Kelly Price's "Friend of Mine" single. There, Price's tear-the-roof-off original became a soft sob story in which she called her daddy (Ronald Isley) to put her wayward husband (Kelly) in check. On the Isley Brothers' 2002 "Contagious," Kelly and Isley were at it — or at odds — yet again, with Isley's grandfatherly Mr. Biggs ready to use his gold-tipped cane as a weapon upon finding his young wife (Chanté Moore) in bed with Kelly's player.

A wild extension of those efforts, "Trapped in the Closet" is one of those strange creations that's simultaneously terrific (containing his best singing to date) and terrible. Its juggernaut status in the face of Kelly's recent public disgrace is worth comparing to the relatively timid reception Michael Jackson received upon releasing a track called "In the Closet" (back when it wasn't so clear his closet contained Nancy Grace's favorite on-air reading material, *The Boy: A Photographic Essay*). Whereas Jackson implored that it was best to keep things hidden, Kelly, already branded by shameful self-exposure, has no such qualms. Still, his opus would've been better if he'd brought different music to each chapter, rather than playing out a variety of scenarios over the same minimalist track. As a composer, he's not exactly Verdi, even if each section begins with the type of foreboding drumroll that suggests a diva is about to be snuffed.

"R. Kelly is delusional like a fox," my friend Ryan e-mailed me the other day, and I'm inclined to agree. This low-brow opera ain't over until the crazy man is done singing, and he's showing no signs of stopping. ♦

Beyond the bump and grind

For some time, R. Kelly has been the King of Jive, the top-selling male artist on the label that has housed everyone from Briney Spears to E-40. But artistically speaking, Kelly now faces a challenge of sorts from **Raheem DeV Vaughn**, whose approach couldn't be further from Kelly's bump-and-grind attack. In fact, my favorite cut on DeV Vaughn's *The Love Experience* might be described as stately — propelled forward by a string arrangement that's as close to classical music as it is to the chunkier skyward ascent of vintage Philly soul. "Where I Stand" teases out the friends-or-lovers quandary with insistent, infectious fervor.

The live drums, low-key vibes, and muted, skittering guitar of *The Love Experience*'s first single, "Guess Who Loves You More," might suggest DeV Vaughn is yet another name to add to "neo-soul" rosters, but his talent — and sound — digs deeper than that marketing tag. In particular, his songwriting skills are impressive; the album's 16 tracks showcase storytelling lyricism and an assured skill at layering and intertwining vocal melodies and harmonies: "Believe" will have you doing just that. There are a few missteps, such as "Until," which places some ungainly autobiography over a played-out Isley Brothers sample. But for the most part, *The Love Experience* is a pleasurable one — better music than Musiq, with a richer flow than D'Angelo — that suggests DeV Vaughn will be around for quite some time to come.

Slow-burning, authoritative voices are rare these days, as vainglorious whiny preeners who've spent more time at the gym than in record stores reign supreme. That's what made **Anthony Hamilton**'s emergence in 2003 with *Comin from Where I'm From* so refreshing: erase all glances at Hamilton's array of awful trucker caps from your visual data banks, and you'd swear that Bill Withers had returned, fiercer than ever. Not that Hamilton didn't assert his own artistic identity on that disc, one so well developed that it's no surprise to discover the album was hardly his first. (He first unleashed some neo-soul, before it took, with 1996's *XTC*.) Just released, *Soulife* (Atlantic/Rhino) dates from 1999 to 2001, when Southern-born and -raised Hamilton bounced from a stay in NY to record with Soulife, a label that housed and nurtured its artists under one Beverly Hills roof. The grooves are relatively sedate, and Hamilton doesn't draw power from his own hard knocks the way he does on his breakthrough. But no other male singer today has Hamilton's smoky authority.



Skip to the beginning

Anyway, James has never really been one of these blues guys everyone said was in league with Satan, which probably explains why he's somewhat obscure. He does, however, have a very eerie falsetto voice. And he plays guitar in a very unconventional manner, in an open tuning and with all kinds of rhythmic breaks and unpredictable shifts in tempo. Is this enough reason to listen to his music? Well, the guy's dead and gone forever, and the money spent on his records goes directly to his exploiters, so I would say don't listen to it. I wouldn't listen to *any* old blues réissues if I were you. But if you are gonna listen to James, if you just can't get enough of that old-imey sound, check out *Hard Time Killin' Floor's* track six, which is the original version of "I'm So Glad." Cream did a lame British blues-rock version of it back in the '60s. ♦



But whereas Lombardi's frightening maps of corporate and political power were presented along a hallway, Loomis has opted for Taylor's work to be presented in a more enclosed setting he hopes will magnify its impact. One of the most compelling, and in some ways most appealing, aspects of Taylor's mandalas is their personal rendering of technology. "It just so happens that the fiber rings in telecommunications mirror the mandala elements," Loomis notes with a gleam in his eye. "There's a whole logic to each connection in the drawings." ❖

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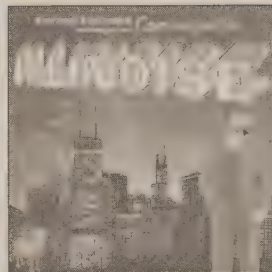
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grooves



Sufjan Stevens

Illinois (Asthmatic Kitty)

The task that faces Sufjan Stevens, a planned 50-disc series of gentle folk-pop honoring every state in the union, is mighty big. They Might Be Giants' John Linnell only managed to produce one album of state songs, possibly more than we'll ever really need, and at number two, Stevens's project is already showing some signs of wear. With just a handful of solo albums (he's also an honorary member of the Danielson Familie), he has clearly cut his stylistic path, but at the same time he finds himself treading dangerously close to becoming too precious — and too kitschy — for his own good.

Even with that in mind, though, it's tough to deny Stevens's songwriting mastery. He favors off-kilter time signatures, which seem to mimic the pacing of his last state record, *Michigan*, by scattering 3/4 and 5/4 lullabies throughout. But while the piano and horn arrangements are familiar, they're no less sweet, and his voice — one that in the figurative sense performs like a character in a Jim Jarmusch film, often pulling from Illinois's most unknown people and places — is about as gentle as they come.

Michigan, Stevens's ode to his home state, was driven by personal reflection, but on *Illinois*, his tune generator required a bit of Method acting. Yet the distorted history lesson teases out some fantastic tales. "The Man of Metropolis Steals Our Hearts" interpolates Superman's journey to showcase the city of Metropolis, Ill. (*Illinois*'s cover once boasted a painting of Superman but was pulled on its release day last week because of a cease-and-desist order from Time Warner and DC Comics), and "Come on! Feel the Illinois!" a two-parto that starts with a Vince Guaraldi-type piano riff and slowly grows into its elegant second movement (subtitled "Carl Sandburg Visits Me in a Dream"), gently toys with nostalgia for the state's most noted poet. His skillful fiddling with the past — and its tendency to be

skewed by memory, experience, conflicting research, and seldom-told anecdotes — is quite playful and entertaining: "The Seer's Tower" (sic) and "John Wayne Gacy, Jr." provide fine examples. But after two pretty similar stabs at it, the question isn't so much *will* Stevens complete the project but should he? *Sufjan Stevens plays Sun/17–Mon/18, Great American Music Hall, SF. (415) 885-0750.* (Ken Taylor)



Longwave

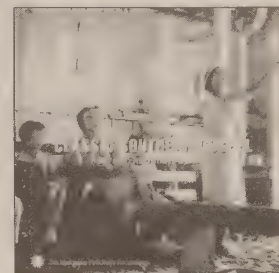
There's a Fire (RCA)

Losing track of Longwave and their last album, *The Strangest Things* (RCA), was really easy amid all the Interpol-ing, Stroke-ing, and other retro revivals happening two years ago. A part of that stemmed from their then-sound: Their brand of post-punk peppered with a heavy dose of U2 wowed at the onset but felt increasingly familiar with repeated listening. Moreover, guitarist Steve Schiltz sang on top with an everyman voice that never matched the atonal ennui of Julian Casablancas or the shell-shocked romanticism of Paul Banks. Longwave just seemed to be the band next door — they were that great group who were better than anyone else in the neighborhood but you never needed to lock up your daughters to keep them away.

Their third full-length, *There's a Fire*, changes all that. Longwave still keep to their established trademark of delayed and effected guitars among danceable grooves, but they add more elements to the pot, including falsetto vocals, guitar solos, and daring arrangements. With producer Jon Leckie on board, it should come as no surprise that the record, particularly on the orchestrated "Heart Attack," occasionally recalls Radiohead's *The Bends* (Capitol). Elements of the Flaming Lips shine through as well on the *Soft Bulletin*-esque piano ballad "The Flood" and the *Yoshimi*-style electro-folk of "Underworld," replete with Wayne Coyne falsetto. *The Strangest Things* producer and longtime Flaming Lips collaborator David Fridman re-

ally left his mark on the band, though the change didn't become apparent until now.

But that seems to suggest Longwave have made a solely derivative effort. Not so. A sense of adventure permeates every track precisely because of the band's everyman character. There's a ferocity of intent in the title track and the powerful "River (Depot Song)," which includes expansive dynamics and guitar solos. Those songs match the album cover and sleeves adorned with drawings of Cerberus, a kraken, and other imaginary beasts. Elsewhere, the band cross surf rock with Nirvana on the hyper "We're Not Gonna Crack." Finally, the presence of two instrumentals surprises the most. "Dancing in the Night" revels in moody synthesizer and shimmering guitar textures straight out Pink Floyd's *Dark Side of the Moon* With Carlos Anthony Molina on saxophone, the hidden track "Sea Monster" veers into downtown New York territory with its sprawling Albert Ayler techniques and rock 'n' roll foundation. Who knew the guys next door had skeletons like these in their closet? Next item rescued from the mothballs: leisure suits. (Alex K. Fong)



Various artists

Classic Southern Gospel
(Smithsonian Folkways)

The divide between Bill Monroe's keening counterpoint and Benny Martin's booming bass on a performance of the 19th-century hymn "When He Reached Down His Hand for Me" would be wide enough to drive a semi through if it weren't for Mac Wiseman's tenor and Don Reno's baritone filling in the harmony. Monroe's trill-driven mandolin solo and Wiseman's strumming acoustic guitar are the only nonvocal sounds heard on this 1965 meeting of bluegrass titans. It's an especially bone-chilling example of bluegrass gospel harmony, and one of the strongest songs of the 22 compiled by producer Kip Lomell from the Folkways catalog for this overview of white Southern gospel music.

RCA Victor cornered the market for mainline Southern gospel during the '50s and '60s,

Ol' Dirty Bastard

The Definitive Ol' Dirty Bastard Story (Rhino)

I don't believe in reincarnation, but I sure do believe that the tortured soul of bluesman Robert Johnson lived inside the Wu-Tang Clan's Ol' Dirty Bastard. "Crossroads," Johnson's best-known song, shows him falling to his knees at the juncture of sin and salvation and praying for strength in his losing battle against earthly temptations. ODB's work shows a man a mile or two farther down the road to hell, but battling updated versions of the same ghosts and monsters.

Had Johnson lived in a world choking on popular culture, perhaps he'd have suffered the same humiliation that reduced ODB to a cartoon figure whose artistic profile was measured by his rap sheet — one bizarre arrest after another. But give *The Definitive Ol' Dirty Bastard Story* a serious listen, and you'll find a modern-day "sufferer" singing the blues as surely as Johnson or Jimmy Cliff's Ivan in *The Harder They Come*.

The package includes of the full range of ODB flavas — a kind of randomly amplified sampling of the human condition — and there's

no denying the shit is good. My playlist begins with the fabulously funky "Got Your Money" (produced by the Neptunes) and goes on to the included "Brooklyn Zoo," "Shimmy Shimmy Ya," and "Cold Blooded." But give a listen to "Good Morning Heartache," on which, for real, ODB gives Lady Day a run for her money in his own soul-scraping fashion.

Definitive also offers a DVD that includes a track innocuously titled "Box Talk Interview," and it's not a bad place to begin listening because it captures ODB at his raw, raving best. At one point, while positioning himself in the Wu-Tang hierarchy, he breaks off into a "Bad, Bad Leroy Brown" riff, which evolves into a vision of salamanders and piranhas so bent that even his Clan homies, standing behind him, can barely contain themselves. Ultimately, the world couldn't contain the man, and last November ODB slipped off into the night at age 35. He did a lot of living in a short while (he left behind a small army of children as well as his music). This isn't a bad way to remember him. (J.H. Tompkins)

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with many of the genre's superstars under contract, including the Blackwood Brothers and the Statesmen (the two quartets most adored by the young Elvis Presley). Folkways, with its vastly smaller budget and decidedly noncommercial philosophy, instead captured the rural side of the equation. Much of it is of the bluegrass variety, and many of the performers are well-known. Besides the aforementioned four, they include Doc Watson, Frank Wakefield, Hazel Dickens, and the Country Gentlemen.

In addition to these and other professional musicians, vocalists for whom music was simply a component of Sunday worship are also represented. These performances are less polished and, in some ways, more deeply felt. This is particularly true of the compilation's earliest and newest tracks. The dozen raw voices of the Old Harp Singers of Eastern Tennessee heard on "Wondrous Love" from 1951 suggest revival meetings of a half-century earlier, while a haunting reading of "I'm Going to a City" by the Indian Bottom Association of Old Regular Baptists from 1993 might have come from an African American storefront church — if it weren't for the singers' nasal tonalities. Lornell discusses the cross-pollination of black and white styles, along with denominational issues, in the CD's richly detailed 25-page booklet. (Lee Hildebrand)



Kinski

Alpine Static (Sub Pop)

The songs of *Alpine Static* are built on the same two- or three-chord rock patterns that every 15-year-old blares on the Marshall stacks in Guitar Center: Duh-duh-duh-da-duh-duh (repeat). String a few of them together and the resulting drone sounds something like Sonic Youth climaxing with any band that has "explosions" or "fire" in their name — if all were stripped of their juicy parts and baked skinless in a hot cliché. The Seattle foursome's nine-minute songs (and even three- or six-minute songs) stumble through a desert of power chords with no oasis in sight, at least not from the psych-noodling that, like the prairie wind, rarely ceases or goes anywhere. (It's just depressing to follow a guitar lead or chord progression and feel it wandering aimlessly. Where am I being taken? Why do all these walls look the same? Make it stop!)

This senseless repetition is ostensibly justified by the band's claims of minimalism — à la Steve Reich or Terry Riley — as an influence. But that music isn't as simple as Kinski want it to be. In these composers' works, textures constantly morph. Their use of repetition is almost incidental and creates a mental impression that somehow transcends the individual musical figures.

Kinski's figures strike like speed bumps in a John Deere — going straight to the weary ass. Ouch. *Kinski* perform Fri/15, Amoeba Music, SF, (415) 831-1200. They also play Fri/15, 12 Galaxies, SF, (415) 970-9777. (Ian S. Port)

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Sunday, July 31: Get your Irish on with Louise Crossan and Shades of Green, 7 pm - 10 pm

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SAN FRANCISCO'S PREMIER MIXED SPORTS AND MUSIC HALL

Calendar

critics' choices, listings, and more

50
Music

68
Events

74
Art

77
Stage

80
Film

July 13 Wednesday

Ladies first The Arab Women Film Festival presents two short features tonight as part of its three-week showcase of films and documentaries by Arab women directors and artists. *Hollywood Harlems* explores images of Arab women as depicted in American cinema since the 1920s, providing an intriguing look at the Western fascination with the East as manifested through the eroticizing of Eastern women. Director Tania-Kamal Eldin creates a dynamic collage using footage from dozens of feature films leading up to the present, providing a disturbing look at Hollywood's persistent use of negative stereotypes based on historically rooted, politically fueled racist and sexist conceptualizations of Middle Easterners. The program also includes *Benaat Chicago: Growing up Arab and Female in Chicago*, a documentary chronicling the lives of Arab American teenagers on Chicago's southwest side. Directors Jennifer Canar and Mary Zerkel spent a year working with the girls featured in the film, providing an insightful, touching look at young women struggling with their cultural identity as they embark on womanhood. 7:30 p.m., La Peña Cultural Center, 3105 Shattuck, Berk. \$5 suggested donation. (510) 849-2568. (Morae Kim)

July 14 Thursday

The postgraduate Olive is a twentysomething hapa woman mired in postgraduation malaise. Wandering through halfhearted job interviews only to be greeted by rejection letters stymieing her writing career, she finds solace in card tricks. Will the return of her long-lost and idolized brother shake her from her postgrad funk? Or will scheming friends and lovers pull her in other directions for their own agendas? *Sleeper (A Chronicle of the Return of the Remarkable)* — written by Samantha Chanse, program director of the Kearny Street Workshop, and directed by Oliver Saria, drummer for indie-pop locals the Skyflakes — is brimming with Asian American arts-community goodness. Topping it off are two Asian American arts-scene heavyweights — Filipino arts group Bindlestiff Studio and the 32-year-old Asian American Theater Company — which join forces for the first time to coproduce the show. *Thurs.-Sat., 8 p.m.; Sun., 7:30 p.m., Bindlestiff Studio, 505 Natoma, SF. \$9-\$25 sliding scale. (415) 255-0440. (Lisa Wong Macabasco)*

Atlantic crossing Now that all the fireworks, barbecues, and general hullabaloo surrounding the Fourth of July is fading from memory, maybe freedom fries can once again be called french fries. And for those of you desiring more to sate your Franco-American tastes, the Arizona-based *Amor* come to town, with namesake and

8 days a week

July 13-20, 2005



Three's company: Bossacucanova and an eight-piece backing band bring their contemporary Brazilian sounds to the Great American Music Hall. See Sat/16.

Paris transplant Naim Amor on guitar and vocals, Mike Bagesse on baritone guitar, Dimitri Manos on drums, and Ryan Eggleston on bass. Their sound often juxtaposes the primitive tom-based beats and the sometimes-jangly, occasionally fuzzy guitar of the Velvet Underground with the cosmopolitan, musical sophistication of Serge Gainsbourg, making them the aural equivalent of paintings by Edouard Manet. The Boxcar Saints and Parker Street Cinema also play. 9 p.m., Hotel Utah Saloon, 500 Fourth St., SF. \$7. (415) 546-6300. (Alex K. Fong)

Good deal hunting Locals and tourists alike can benefit from the words of *Broke-Ass Stuart*, a zine writer whose no-bullshit, I-tried-it-myself approach makes his *Guide to Living Cheaply in San Francisco* a fun read for anyone on a budget. The first

installment of Stuart's guide is divided into neighborhoods (on North Beach: "Unfortunately, due to the amount of shirt-tucking Marina people who invade it every weekend, North Beach does not feel as bohemian as it might have been at one time") and incorporates an impressive number of restaurant, nightlife, and entertainment reviews in its 33 black-and-white pages (note to out-of-towners: map not included). Though his grammar may not always be tip-top, Stuart's advice is both amusing and wise ("You don't find the Tamale Lady. She finds you"). Volume one sold more than 1,000 copies; an updated second volume is feted with a release party at Balazo Gallery, featuring live music by Hippie Grenade, Kelli Rudick, Lost and Found Generation, and DJs, plus food by Pasta Pomodoro. 9 p.m., Balazo

Gallery, 2183 Mission, SF. \$1. (415) 430-7091. (Cheryl Eddy)

Up in front Homegrown rock trio *Sistas in the Pit* are taking the local scene by storm. This collaboration between three musically gifted black women combines internationally renowned DJ Anita "Pa" Lofton's grunge- and funk-inspired guitar riffs with hip-hop and soul artist Kofy Brown's thumping bass lines. Drummer Feela Grant keeps the *Sistas* in the pocket and flowing smooth, which is exactly what can be said about their new self-released *The Missing Piece*, a raw and gritty album with an emotional appeal that makes these rock musicians rock stars. Jen Scafi and ay-ay-ay also perform. 9 p.m., Last Day Saloon, 406 Clement, SF. \$5. (415) 387-6343. (Jana Rogers)

July 15 Friday

Look back Anyone who has lived long enough in San Francisco (or any other major city for that matter) may have witnessed the birth of a new neighborhood, marked by the bestowal of a catchy nickname and requisite band of scenesters. But the inevitable changes that transform an ethnic community into hipster central may not be so apparent to those of us who only know the neighborhood in its present state of trendiness. And no San Francisco locale embodies this better than the Mission District. **'Imagine the Mission: Photography Exhibition II'** ties together the past 35 years of the Mission through photos by, for, and about the people, places, and history that make up the Latino neighborhood so many have called home. The exhibit comprises a dynamic collaboration between two institutions of cultural preservation, the Mission Cultural Center for Latino Arts and *El Tecolote* newspaper. History and art combine, allowing a rare glimpse at the transformation of a neighborhood constantly struggling with change. *Through Aug. 22. Reception tonight, 7-9 p.m.; gallery hours Tues.-Fri., 10 a.m.-10 p.m.; Sat., 10 a.m.-5 p.m., Mission Cultural Center for Latino Arts, 2868 Mission, SF. Reception \$5. (415) 821-1155. (Kim)*

July 16 Saturday

Bossa supernova While plenty of electronic producers have turned to South America for ethnic garnish on their beat stew, *Bossacucanova* flip the script, turning to electronics for rhythmic and production spice in their mélange of classic and contemporary Brazilian musical styles. In support of their third album, *Una Batida Diferente* (Six Degrees), the core trio of DJ Marcelinho DaLúa, bassist Márcio Menescal, and keyboardist Alexandre Moreira are joined for the first time in North America by their full eight-piece band. It may be winter back home for

BOSSACUCANOVA PHOTO BY DANIELA DACORSO

Bossacucanova, but their solid mix of sultry melodies and break beats should keep things hot here. 9 p.m., *Great American Music Hall*, 859 O'Farrell, SF. \$25. (415) 885-0750. (Peter Nicholson)

Twinkle, twinkle Remember the late, great local indie rock contenders of Trackstar? One can only wring one's paws in dismay that their well-crafted pop never garnered the audience it might have deserved. Well, the race is still on for **Stars of Track and Field**: The Portland, Ore., trio are still dreaming with gently spiraling, shoegaze-ish guitar jangle, throwing dusty, quiet electronic beats over Kevin Calaba's choirboy vocals, unobtrusive samples, and some prettily teased-out piano notes. Is it Memorex, or is it Coldplay? Or is it what they call "digital pop," audible on the group's new EP, *You Came Here for Sunset Last Year*, produced by Tony Lash and Jeff Saltzman (who have worked with Elliott Smith and Stephen Malkmus, respectively). Catholic Comb and Maypole also perform; King of France and Lane Rider spin DJ sets. 9 p.m., *Mezzanine*, 444 Jessie, SF. \$10. Presale tickets available at www.ticketweb.com. (415) 625-8880. (Kimberly Chun)

July 17 Sunday

Indian summer George Harrison once traveled to India to soak up the country's culture and to study the sitar with Ravi Shankar, but Bay Area residents without lots of money and free time have an alternative in nearby San Rafael. The second annual free **Outdoor Indian Classical Music Festival** features live music, musical demonstrations, and booths with Indian merchandise, henna painting, and ethnic foods and sweets. Notable events include an opening demonstration and performance by Ali Akbar College of Music founder and namesake Maestro

Where's the terry underwear? Portland, Ore.'s Stars of Track and Field play at Mezzanine. See Sat/16.



STARS OF TRACK AND FIELD PHOTO BY TRISHA GUM, ROCOOCO RISQUÉ PHOTO BY JUAN CARLOS POMETTA

Hot spot



Liberty is provocative: Local performance group Rocooco Risqué presents "Liberties Taken."

Ali Akbar Khan, who plays the fretless 25-string sarode — an instrument with a goatskin belly and a steel fingerboard. Festivities close with Pandit Swapna Chaudhuri on solo tabla. 1–8 p.m., *Albert Park, Albert Park Lane and B St., San Rafael*. Free. (415) 454-6264, www.aacm.org. (Fong)

July 18 Monday

Waiting for the sun With the government's persistent quest to find, drain, and sell oil no matter where it's found or do whatever it takes by passing energy bills, privatizing power, and waging a war (all in a day's work, apparently)

comes the growing resentment of those not only opposed to the violence that ensues when bullies start shit on the playground over who called dibs on which oil-rich little country, but also the frustration that comes with the obvious realization: Oil don't grow on trees, folks. At some point, maybe far enough in the future so that it's not our problem, there will be no more oil left — at all. Enter the Solar Living Institute and its alternative plan to harness the awesome energy of the sun. Ah yes, the mighty sun. It is time. And to help it along is **CC's Acoustic Underground Showcase**, a concert featuring everything from Afro-pop and reggae to folk and blues to benefit the organization and its cause. The show includes local favorites Alex Degraasi, Mokai, and members of Aphrodesia. 9 p.m., *Cafe du Nord*, 2170 Market, SF. \$7. (415) 522-6644. (Kim)

Blues to the bone Sometimes there's just not much to do on a Monday evening, but the **Musashi Trio** bring a high-energy booty-shaking party that is sure to make any night rock. Musashi "Moose" Lethridge (Hebro and Critical Mass) knew his electrifying vocals and guitar chops would be the perfect match for the banging bass chords of Ken "Big Poppa" Rousel (Otis Goodnight). His intuition was on point, and the two (who are currently looking for a new drummer) have been funk'n' it up ever since. A guest percussionist joins them at this rare Monday-night Boom Boom Room show. There ain't no party like a funky blues-rock party. Members of Raw Deluxe and the Jazz Mafia support. 9:30 p.m., *Boom Boom Room*, 1601 Fillmore, SF. Free. (415) 673-8000. (Rogers)

Art and anarchy Noam Chomsky. Slavoj Žižek. Those familiar with **Weird War**, the band once known

as the Scene Creamers, won't be surprised by any comparison to the aforementioned authors of works of dissent and art criticism, since manifestos and independent thinking have always lurked beneath the avant-garde surface of this quartet. Weird War's new *Drag City* release, *Illuminated by the Light*, features the alternately literate and simpleminded sneers of singer Ian Svenonius over the shambolic '60s sound of the 13th Floor Elevators, combined with the cold, repetitious veneer of Krautrock. Join Svenonius, bassist Michelle Mae, guitarist Alex Minoff, and drummer Sebastian Thomson as they play in support of their new record. Mixel Pixel and Dirty Eagles also perform. 9 p.m., *Bottom of the Hill*, 1233 17th St., SF. \$8. (415) 621-4455. (Fong)

Political satire, live music, wacky costumes, and cabaret: Throw all these factors together, add a sassy hostess in fishnet tights and plenty of cock-tails, and you've got "**Liberties Taken**," the USO-style cabaret performance by local favorite Rocooco Risqué. This burgeoning ensemble has won over San Francisco audiences with its tongue-in-cheek version of performance art, combining old-school vaudeville, burlesque, and Italian carnival theater traditions with a provocative, contemporary edge. The form of "Liberties Taken" may be rooted in traditional theatrical conventions, but the content proves to be relevant to the current political climate, and the universal theme of war withstands the test of time. The troupe combines the spontaneity of improvisation with hilarious moments of scripted dialogue to present a different kind of theater experience. The audience is invited to sing along, laugh out loud, kick back, and have some fun. This is not the stuffy theater of the past — no stiff formalities here. Instead, "Liberties Taken" stays true to the notion of theater as pure entertainment by infusing nostalgic elements with a modern spin that is witty, sharp, insightful, and funny. *Through July 30. Fri.–Sat., 8 p.m., Brava Theater Center*, 2781 24th St., SF. \$15–\$20. (415) 641-7657. (Morae Kim)

here] sound they seemed to elicit in the past. Don't worry, there's still plenty of angst to go around, but with grunge covers of Björk's "Army of Me," the Pools seem to have matured (for a rock band, that is). Be sure to catch opening act Gram Rabbit. 9 p.m., *Cafe du Nord*, 2170 Market, SF. \$8. (415) 861-5016. (Elisa Jacobs)

July 20 Wednesday

Cheerleaders Drop any other plans you have tonight and head on over to Bimbo's for English sextet **Go! Team**. This group of brilliant musicians have discovered the much sought-after secret to alchemy. Their debut album, last year's *Thunder, Lightning, Strike* (Memphis Industries), features the perfect mixture of early hip-hop, funk, electronic, and pop sounds. "Junior Kickstart" sounds awfully like a TV theme song from the '70s or '80s (think *CHiPS*), and "The Power Is On!" is reminiscent of the earlier hip-hop sounds of the Beastie Boys. Tussle opens. 9 p.m., *Bimbo's 365 Club*, 1025 Columbus, SF. \$14. (415) 474-0365. (Yenie Ra)



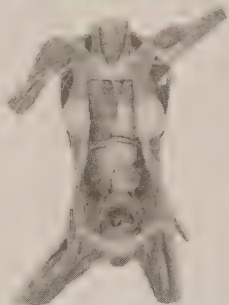
Sip and tell: Broke-Ass Stuart shares his knowledge of living on the cheap. See Thurs/14.

July 19 Tuesday

Still waters At this time of year, stagnant waters mean only one thing: bug breeding grounds that'll make you wish you hadn't gotten so carried away at that REI camping sale. But **Abandoned Pools** aren't about creepy-crawly procreation; they're more about reinterpreting rock. Fronted by Tommy Walter (a former member of the Eels), the Pools are a cross between dark, moody pop and, well ... dark, moody rock. The band's latest release, *The Reverb EP* (Universal), which will be followed by a full-length album, is the outfit's first offering since 2001's *Humanistic* (Warner Bros.). With *Reverb*, however, the trio seem to have taken the more grown-up road, favoring the bleak, mod aesthetic over the Something Corporate/Incubus/insert any high schooler's favorite rock band

The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Bay Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

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music listings

music

Music listings are compiled by Sarah Han. The music interns are Alex K. Fong and Jana Rogers. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. See 8 Days a Week for information on how to submit an item to listings.

wednesday 13

Rock/blues/hip-hop

Beatropolis, Jumpcut Madrone Lounge, 9pm, \$5.
Built to Spill, Ape Shape, Steven Wray Lobdell Slim's, 9pm, \$18.
Rita Chiarelli Biscuits and Blues, 9pm, \$10.
Dance Disaster Movement, Kill Me Tomorrow, Moggs Rickshaw Stop, 8pm, \$8.
Dr. Mongrol, Paige, Scott Sier Hotel Utah Saloon, 9pm, \$6.
Genteklin, Blitzen Trapper Make-Out Room, 8:30pm, \$6.
Penelope Houston, Pat Johnson 12 Galaxies, 9pm, \$8.
Jewels in the Square, Audrey Come Lately Union Square Park, 333 Post, 477-2901, Noon, free.
John Ellis and Will Bernard Collective Boom Boom Room, 9:30pm, \$8.
Night After Night, Scissors for Lefty, Diamond Nights Cafe du Nord, 9:30pm, \$8.
'Scout' Red Devil Lounge, 9pm, \$7. With Variable Unit, Cubik and Origami, and various MCs.
Shevel Knievel, Flut, Lozen El Rio, 8pm, \$6.
Tracy and the Plastics, Warbler, Postcoitus Bottom of the Hill, 9pm, \$10.
2Mex, Shapeshifters, Moses Mayes Elbo Room, 9pm, \$10.

Bay Area

Bento Blakes, 9pm, \$7.
Falconhawk Stark Club, 9pm.
Kid606, Eats Tapes, Hawmay Troof, Knifehand-chop Lobot Gallery, 1800 Campbell, Oakl, www.tigerbeat6.com, 8pm, \$7.
Nicole and the Sisters in Soul Beckett's, 9:30pm.
Swamp Thang Fourth Street Tavern, 9:30pm.

Jazz/new music

Bossa Suave Lughu Lounge, 8:30-10:30pm.
Charles Unger Experience Les Joulins Jazz Bistro, 8pm.
Fil Lorenz Trio Elephant and Castle Pub, 424 Clay, 268-3900, 5:30pm, free.
Gaucho Gypsy Jazz, Mitch Marcu Jazz Session Annesia, 7:30pm, free.
John Houghton Washington Square Bar and Grill, 7pm.
Andrea Marcovicci Plush Room, 8pm, \$35-40.
New Rite Spot All Stars Rite Spot, 8:30pm, free.
Pascal Bokar Group Savanna Jazz, 8:30pm.
Ranzel Merritt Jazz Trio Li's Martini Club and Grille, Metreon, second fl, 101 Fourth St, 369-6114, 7pm, free.
Eric Shiffrin Fairmont, 950 Mason, 772-5000, 7pm.
SoulJazz DogPatch Saloon, 2496 Third St, 643-8592, 8:30pm, free.
Benny Velarde and his SuperCombo Top of the Mark, 8:30pm.

Bay Area

Calvin Keys Trio Anna's Jazz Island, 2120 Allston Way, Berk, (510) 841-5299, 8pm, \$5.
Ned Boynton/Jules Broussard Trio Downtown, 8pm, free.
Pete Escovedo and His Orchestra Yoshi's, 8 and 10pm, \$20.
Sat Tan Trio Jupiter, 8pm.
Sonic Camouflage Cafe Van Kleef, 9pm, free.

Folk/world/country

Flambeau 525 Market, 362-2500, Noon, free.
Jimbo Trout and the Fishpeople Johnny Foley's, 9pm.
No Hiding Place Plough and Stars, 9pm, \$6.
Open mic Irelands 32, 9:30pm.
Mario Vega Crocker Galleria, Post and Sutter, 362-2500, Noon, free.
Tinariwen, Markus James Great American Music Hall, 8pm, \$25.

Bay Area

Bernard Anderson and the Old School Band Ashkenaz, 9pm, \$9.
Boca do Rio Oakland City Center, adjacent to 12th St BART Station, Oakl; www.oaklandcitycenter.com, Noon, free.

Fiamma Fumana Freight and Salvage Coffee House, 8pm, \$18.50.
La Verdad Shattuck Downlow, 8pm, \$5-10.

Dance clubs

Afro Latin Jazz Voda, 56 Beldan; 677-9242, 5-7pm, free. With DJs Kevin Koga and Daddy Africa.
Big Up! Big Up! Soluna Cafe and Lounge, 272 McAllister, 621-2200, 9pm, free. An event showcasing women in reggae and hip-hop.
La Bodega Baobab, 10pm, \$3. Reggaeton and Afro-Cuban with DJ Walt Digz and Rick.
Bondage A Go-Go Glas Kat, 9:30pm-2:30am, \$5-7. Deathrock, industrial, '70s and '80s dance music, interactive BDSM, and go-go dancers.
Le Boom Pink, 2925 16th St; www.pinksf.com, 9pm-2am, \$5. With Antonio, M3, Tasho, and guests.
Crucial Nickie's BBQ, 10pm-2am. Roots, rocksteady, dancehall, and dub with DJ Brigadeer Barry and B-Love.
Death Rock Booty Call Hemlock Tavern, 9:30pm, free. With DJ Pink Stain and a live set by Mutated Mannequins.
Dodgy Eight, 10pm. With Chris Orr, Richie Panic, and Nadine.
Dodgy Style Arrow, 10pm. Disco pogo, '80s boogie, Chicago trax, and more with DJs Solar and TK Disco.
Family Style Club Six, 9pm-2am, \$5. Hip-hop, breaks, dancehall, soul, and more with DJs Toph One, Doc Fu, Pause, Rascue, S, Cause, Similak Chyld, Solace, Cense, Tomas, Dubbs, Yussid, Deodot, Big Taka, Ross Hogg, Neta, and others.
Flava in Ya Ear Beauty Bar, 9pm, \$3-5. Hip-hop, soul, dancehall, and party rock jams with DJs Satva and Paul Carey.
Hud Bender's, 806 South Van Ness; 824-1800, 9pm-2am.
Indie Circus Hush Hush Lounge, 9pm. An indie music DJ night.
Indulgence Harry Denton's Starlight Room, 8pm-2am. '70s, disco, funk, and house with DJ Bruce.
Levendee Lounge 1710 Mission; 864-5585, www.levendef.com, 6-10pm. Happy hour featuring downtempo and lounge with DJ Seven and Solomon, 10pm-2am. Local DJs, 10pm-2am.
Local DJs.
Low End Theory Skylark, 9pm-2am, free. Hip-hop, R&B, and more with DJs 4AM, Whooligan, and Kealay.
Magnet Lounge 1402 Grant; 271-5760, 7pm-2am. Reggae, dancehall, roots, and culture with AllMightySoundz.
Meat DNA Lounge, 9:30pm-2am, \$5. Industrial and EBM with BaconMonkey, Djall, Mitch, and Neik.
Network Lounge 330 Ritch, 9pm. A club for members of the urban and international business industry to mingle.
Original Concept Underground SE, 10pm-2am, \$5. Hip-hop, funk, and dancehall with DJs Paul Carey, Satva, Centipede, Apollo, Zeph, Romanowski, and Derrick D.
Pirate Cat Radio Catalyst Cocktails, 312 Harriet; 621-1722, 10pm-2am, free. Pirate Cat Radio DJs spinning a variety of styles.
Qool 111 Minna Gallery, 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
Rebirth Alpha Bar, 3848 Geary; 244-6989, 8pm-2am, free. Deep, soulful, urban house grooves and live conga drum with DJ Kimani and Lito Carrillo.
Resonance Polo's Blue Cube, 34 Mason; bluecube.com, 9:30pm-2:30am, \$7. Funky house, tech-trance, and more with rotating DJs.
Rich Girls Skylark, 9pm-2am, free. With Daryl Stubbs and Duserock.
Rock Out Annie's Cocktail Lounge, 15 Boardman Pl; 703-0865, 9pm, free. Punk, garage, rockabilly, psychobilly, and more.
Salsa Dance Lessons Metronome Dance Center, 7pm, \$12. Beginner salsa dance lessons.
Satellite Anu Bar, 43 Sixth St; 543-3505, www.anu-bar.com, 9pm-2am, free. House and techno with guest Luke Fair.
Sweet Spot Tunnel Top, 10pm. Hip-hop, R&B, soul, and reggae with D-Sharp, Friendly Traveler, Kevvy K.
Sweet Thing Delirium, 10pm. '60s and '70s rock and soul with DJ Jules and Jenny.
Synchronize II Pirata, 2007 16th St; 625-2626, 10pm-2am, \$2. Psytrance.
Union Endup, 10pm-4am. With DJs BB Hayes and DeMilo.
Vitalbar Divas, 1081 Polk; 928-6006, 10pm-2am, \$5. With mikkee and Jada Halal.
Wabi Sabi EZ5, 682 Commercial; www.ez5bar.com, 9pm, free. Hip-hop, breaks, and techno with DJ Groovecatcher.

Bay Area

Good Life Luka's Taproom and Bar, 2221 Broadway, Oakl; (510) 451-4677, 8pm-midnight. With VNA, DMadness, and guests.
Kingman's Lucky Lounge 5-8pm, free. Open audition turntables by appointment, followed by downtempo with Ambient Mafia.
Lion Rock Oasis, 135 12th St, Oakl; (510) 763-0404, 10pm, \$7. Reggae, dancehall, and roots with Jah Yzer, DJ Riddim, Dub Rocker, Jah Mystic, and Poppa.
Reggaeton Corner Seventeenth, 510 17th St, Oakl; (510) 433-0577, 9pm. Reggaeton and hip-hop.
Shattuck Downlow 8pm-2am. Salsa dance lessons.
Suburban Stringer Lounge, 38 East 25th Ave, San Mateo; (650) 571-8486, 9pm-2am, free. Progressive, house, and breaks with DJs Mark Martini, Aaron Josiah, and Rectified Dave.

thursday 14

Rock/blues/hip-hop

Amor, Boxcar Saints, Parker Street Cinema Hotel Utah Saloon, 9pm, \$7. See 8 Days a Week, page 48.
Dan Bern, Garin Benfield 12 Galaxies, 9pm, \$10.
Bonor Ireland's 32, 9pm.
Built to Spill, Ape Shape, Steven Wray Lobdell Slim's, 9pm, \$18.
Dance Disaster Movement, Kill Me Tomorrow Hemlock Tavern, 9:30pm, \$7.
Lia Downs Fillmore, 9pm, \$25.
Enor, LoopStation, Griddle Independent, 9pm, \$12.
Fred, Shannon Ferry Red Devil Lounge, 8pm, \$8.
Leigh Gregory, David Hopkins Annesia, 9pm.
Judy Henske Biscuits and Blues, 8:30 and 10:30pm, \$15.
Joe Ely Duo Great American Music Hall, 8pm, \$19.
Joy, Jennifer Johns Boom Boom Room, 9:30pm, \$8.
Mandrake, Brought Brown Argus Lounge, 3187 Mission; www.mandrake.com, 9pm, \$3-5.
Nicole McRory Johnny Foley's, 9pm.
Gro Nakamura 303 Second St; 362-2500, Noon, free.
Sistas in the Pit, Jen Scalfidi, ay-ay-ay Last Day Saloon, 9pm, \$5. See 8 Days a Week, page 48.
Stuart Rosh and the Geniuses Connecticut Yankee, 10pm, \$5.
Throw Rag, Street Dogs, Black Furies Bottom of the Hill, 9pm, \$10.
Mica Lee Williams, Mary Grasso, Trent Berry Make-Out Room, 8:30pm, \$6.

Bay Area

GrooveJuli Little Fox, 2209 Broadway, Redwood City; (650) 369-4119, 8pm, \$16.
Tracorum Cafe Van Kleef, 9pm, \$5.
Welcome Matt, Demons Defeated Starry Plough, 9:30pm, \$5.

Jazz/new music

Almas Feras Cigar Bar and Grill, 10pm, free.
Dick Fregulla and Vince Gomez Washington Square Bar and Grill, 7pm.
Jazz jam Judi's Place, 1414 Market; 863-JUDI, 7:30pm, free. Open jazz jam.
Kanau Setu Quintet Les Joulins Jazz Bistro, 8pm.
Live Cuban Jazz Cafe Lo Cubano, 3401 California; 831-4672, 7pm. With Cafe Lo Cubano Trio.
Andrea Marcovicci Plush Room, 8pm, \$35-40.
Satoru Oda with Vince Lateano Trio Judi's Place, 8:30 and 10:30pm, \$15.
Open Jazz Judi's Place, 1414 Market; 863-JUDI, 7:30pm, free.
Pickpocket Ensemble Catalyst Cocktails, 312 Harriet; 621-1722, 6:30pm, free.
Savanna Jazz Trio Savanna Jazz, 8:30pm.
Eric Shiffrin Fairmont, 950 Mason; 772-5000, 7pm.

Bay Area

Jason Davis and Jazz Pirates Anna's Jazz Island, 2120 Allston Way, Berk; (510) 841-5299, 8pm, \$5.
Debbie Pories/Glenn Richman Duo Downtown, 8pm, free.
Pete Escovedo and His Orchestra Yoshi's, 8 and 10pm, \$20.
Natasha Miller Freight and Salvage Coffee House, 8pm, \$18.50.

Folk/world/country

Belle Monroe and Her Brewgals Boys SF Ferry Building, Embarcadero at Market; 665-0408, 5pm, free.
Marvin Benavides y Su Grupo, Los Clarks Yerba Buena Gardens, Esplanade, Mission at Third St; www.ybgf.org, 12:30pm, free.
Cubancan 50 Fremont; 362-2500, Noon, free.
Divahn, Amy Tobin Cafe du Nord, 8:30pm, \$15.

Continued on page 56

**CHECK OUT
A DECLARATION
OF OIL
INDEPENDENCE**

BENEFIT FOR THE CLEAN FUEL CARAVAN COALITION

**SATURDAY
JULY 23**

FEATURING:

FAT MAKUMBA

**MYIM AND THE
FAT FOXLAND
ORCHESTRA**

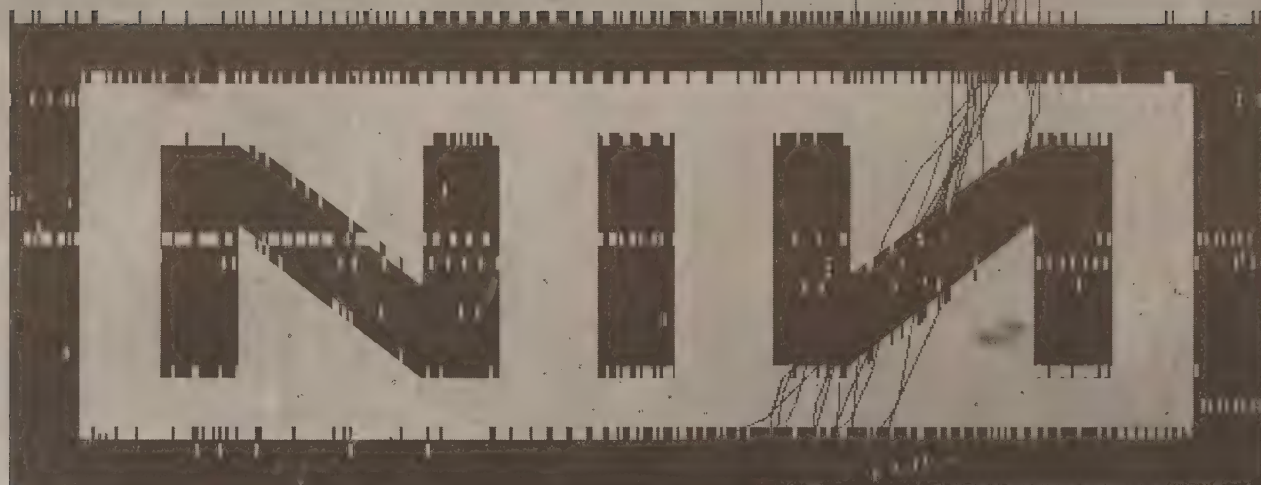
DJ FRANKY BOISSY

THE INDEPENDENT

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FRIDAY, SEPTEMBER 30TH AT 7:30 PM

ON SALE THIS SUNDAY, JULY 17TH

TICKETS AVAILABLE THROUGH ALL TICKETMASTER OUTLETS INCLUDING TOWER RECORDS, WHEREHOUSE MUSIC, RITMO LATINO AND FYE STORES.
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THE WORLD'S GREATEST RECORD STORE!

- ROLLING STONE



XIU XIU
La Foret **13⁹⁸ CD**

This 4th record shows Jamie Stewart at his most harrowing. He sings about death, doomed love & the decay of relationships with a backdrop of hushed acoustic moments & pounding darkwave thunderstorms.



**MOST SERENE
REPUBLIC**
**Underwater
Cinematographer** **12⁹⁸ CD**

This is the first entirely non-Broken Social Scene related signing for Arts & Crafts. They're a band who've sponged elements of indie rock from the last 15 years and made it into their own innocent, raw sound.



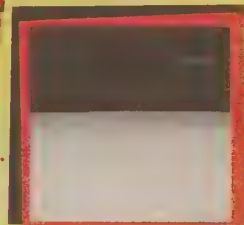
PREFUSE 73
Reads The Books E.P. **9⁹⁸ EP**

This new E.P. finds hip hop producer Scott Herren, aka Prefuse 73, utilizing his splice and dice technique on this magical collaboration with indie favorites, The Books.



OMANA PORTUONDO
Sentimiento **13⁹⁸ CD**

Often called the Edith Piaf of Cuba, this unforgettable music will transport you to one of her cabaret shows in Havana and is sure to delight and entertain.



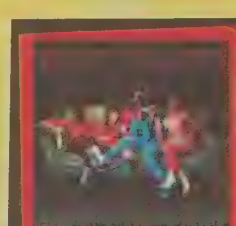
ASWEFALL
Bleed **13⁹⁸ CD**

Paris-based AsweFall are digital-folk meets chiseled pop laced with teenage angst. Folk songwriting, new wave basslines & instrumental interludes are the main staples of this racy and relentless opus.



PEOPLE
People **11⁹⁸ CD**

This guitar/drum duo's debut is a collection of tightly crafted avant-garde pop songs, played with spontaneity and intensity. It's a hybrid of carefully composed classical arrangements set atop earth shattering rock rhythms.



GRAVY TRAIN!!!!
Are You Wigglin? **13⁹⁸ CD**

Get set for 120 minutes of explosive fun with the first-ever authorized bootleg of the world's raunchiest bubblegum dance troupe ever, Gravy Train!!!! Featuring live performances, TV appearances & videos.



MR. SCRUFF
Mrs. Cruff **12⁹⁸ CD**

This is the very first Mr. Scruff record, reissued domestically at last! It includes, among others, the classic "Chicken in A Box!"



THROW RAG
13 Ft. And Rising **12⁹⁸ CD**

It was once said that if Throw Rag were a tattoo, they'd be a teardrop beneath a bloodshot eye. In this new album, they've moved away from the sound of their days in the Salton Sea, & have really progressed to a sound all their own.



SALE
ENDS
7/27/05

Wednesday - July 20th - 6 PM!

After a 20 year hiatus,

THE KNITTERS are back and
performing **LIVE** at Amoeba Music, SF!

FREE & ALL AGES Welcome!

For the most up-to-date on the latest and greatest
at Amoeba, visit www.amoebamusic.com and sign
up for our weekly newsletter!

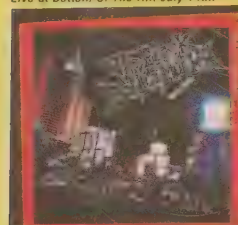
1855 HAIGHT STREET • SAN FRANCISCO (415) 831-1200 VALIDATED PARKING AT KEZAR STADIUM LOT
2455 TELEGRAPH AVENUE • BERKELEY (510) 549-1125 VALIDATED PARKING AT SATHEN GATE PARKING GARAGE



MANIC HISPANIC
Grupo Sexo **12⁹⁸ CD**

Manic Hispanic came together as part of a work release program. Instead of a life of orange jumpsuits, they are now playing sold out shows. MH takes the punk songs that they love & add a large dose of barrio humor.

Live at Bottom Of The Hill July 14th!



THE BLACK DAHLIA
MURDER
Miasma **12⁹⁸ CD**

Miasma is a deadly reinvention of this band's nefariously nasty death metal sound. It reflects the insanity of life on the road for 5 guys barely over the legal drinking age.



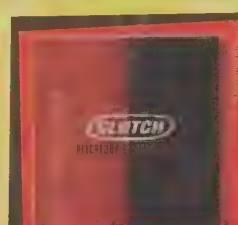
FELT
Felt 2: A Tribute To
Lisa Bonet **13⁹⁸ CD**

Murs & Slug reunite with a new harlot to honor, the beloved Denise Huckstabe. The album has an L.A. sound and producer, with fantastic samples, hard drums and guitars, & all-around clever chops.



ADOLESCENTS
O.C. Confidential **10⁹⁸ CD**

One of Southern California's most loved punk bands releases its first album of new material since 1988, in celebration of their 25th anniversary! Their new stuff is just the raw punk rock you'd expect from these legends.



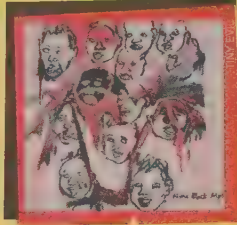
CLUTCH
Pitchfork & Lost Needles **13⁹⁸ CD**

This CD shows Clutch at their most brutal state of mind. It combines Clutch's first 7" with some of the heaviest songs from their early days, including the unreleased "Nero's Fiddle."



BABY JAYMES
Ghetto Retro **12⁹⁸ CD**

Baby Jaymes' unique sound, coined "ghetto retro," is heavily influenced by Aretha, Marvin, Tower of Power, Sly Stone & Prince. He manages to blend the old with the new and breathe life back into modern soul music.



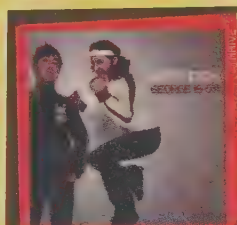
NINE BLACK ALPS
EP **5⁹⁸ EP**

See them live at Amoeba, SF on Thursday, July 28th at 6 PM!
See them live at Popscore on Thursday, July 28th at 330 Ritch!



HOCKEY NIGHT
Keep Guessin' **11⁹⁸ CD**

Two guitars and two drum sets is a recipe for original rock. This band is unabashedly inspired by and wholly embraces classic rock like Thin Lizzy, Boston, T. Rex, Journey, Springsteen and, yes, Pavement.



DEEP DISH
George Is On **14⁹⁸ CD**

For those tired of the same old formula in either rock, dance or beyond, this is the album that will renew your faith in all music. Stands head and shoulders above the competition.



DANJEL LANOIS
Belladonna **14⁹⁸ CD**

Legendary Brian Eno collaborator and famed producer of Bob Dylan & Emmylou Harris release this new instrumental record that captures the often tense emotional dynamics of Eno's pioneering albums.



ELVIS COSTELLO & MARIAN MCPARTLAND
Piano Jazz **10⁹⁸ CD**

Tunesmith & vocalist Elvis Costello is captured in a fascinating program of music and conversation with jazz piano legend Marian McPartland, including a collection of standards and songs penned by Costello.



KASKADE
House Of Om
Presents: Kaskade **13⁹⁸ CD**

Hit-making and dancefloor-rockin' DJ Kaskade releases this 2nd volume in the House of Om series. Remixes of Simon Aston, DJ Hal, Tanja Danker, West Magnetic, and more.



ZUCCHERO
Zucchero & Co. **14⁹⁸ CD**

In his new album, the internationally-known Zucchero delved into his deep catalog of duet performances and then rearranged, reproduced, and, in some cases, rerecorded them for a fresh, contemporary feel.



SALE ENDS
7/27/05

Saturday - July 23rd - 8:00 pm

AMOEBA PALOOZA!!

At 12 Galaxies (2565 Mission St.)

Our notorious rock-n-roll crazy train is coming around again! Witness the rebirth of your fave Amoeba employees as we try to reinvent the spirit of rawk with our various tributes, amalgamations, and off-kilter antics. Guaranteed fun!

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suicide club

saturday july 16th

Djs:
marco vega
(pills, suicide, mixtape)
jenny fake
(fake, white, diamonds)
stain pink
(death, rock, booty, call)

special guests:

CLUB SHUTTER

omar

(shutter, fake, leisure)

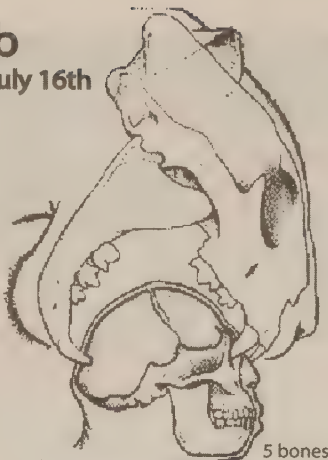
nako

(shutter, popscene)

@ the cat club

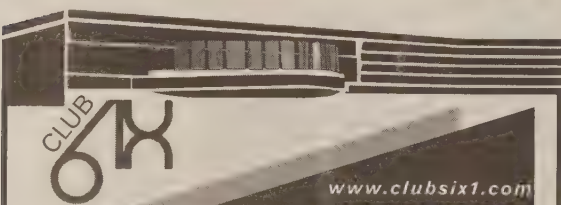
1190 folsom @ 8th

+ (go-go girls) and *blood wrestling!!*



5 bones

THE SAN FRANCISCO BAY
GUARDIAN



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WEDNESDAY, JULY 13, 9PM-2AM \$5 21+

FAMILY STYLE

DOC FU (REDWINE), ROSS HOGG (ITAL HIFI), B. CAUSE (4ONE FUNK),
BIG TARA (FTC), RASCUE (FPS), SIMILAK CHYLD (FPS/FTC),
GOLDENHYLD (FINGERBANGERZ), CUTSO (FINGERBANGERZ),
PAUSE (REDWINE), TOPH ONE (REDWINE), NETA (ITAL HIFI),
TOMAS (XLR8R), SPAIR (OAKLAND FADERS), DUBBS (TRES BEATS),
YUSAI (TRES BEATS), DEEDOT (TRES BEATS), SOLACE (GOODNESS),
CENSE (GOODNESS)

THURSDAY, JULY 14, 9PM-2AM 21+

GIVE THANKZ

THE CITY'S BEST LOUNGE OF IN A 4 HOUR SOUL JOURNEY THAT TAKES US
FROM THE 60'S TO TODAY, HIP HOP/FUNK/SOUL/HOUSE

FRIDAY, JULY 15, 9PM-3AM FREE 21+

ELECTRIC SOUL

WITH DUSTY CRATES - 4 HOUR SET
THE CITY'S BEST LOUNGE OF IN A 4 HOUR SOUL JOURNEY THAT TAKES US
FROM THE 60'S TO TODAY, HIP HOP/FUNK/SOUL/HOUSE

SATURDAY, JULY 16, 9PM-2AM 21+

ENTER THE DANCEHALL

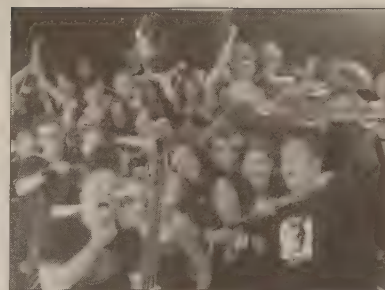
THE CITY'S BEST LOUNGE OF IN A 4 HOUR SOUL JOURNEY THAT TAKES US
FROM THE 60'S TO TODAY, HIP HOP/FUNK/SOUL/HOUSE

CLUB 6 60 SIXTH ST btwn market & mission st. 415.863.1221

musicclub guide

Amnesia 853 Valencia; (415) 970-0012.
Amoeba Music 1855 Haight; (415) 831-1200.
L'Amour dans le Four 1602 Lombard; (415) 775-2134.
Annie's Cocktail Lounge 15 Boardman Pl; (415) 703-0865.
Arrow 10 Sixth St; (415) 255-7920.
AsiaSF 201 Ninth St; (415) 255-2742.
Atlas Cafe 3049 20th St; (415) 648-1047.
Avalon Ballroom 1290 Sutter; (415) 252-7100.
Axum East 1233 Polk; (415) 474-7743.
Bacar 448 Brannan; (415) 904-4100.
Bad Abbots 2801 Leavenworth; (415) 775-5110.
Balazo Gallery 2811 Mission; (415) 550-1108.
Bambuddha Lounge 601 Eddy; (415) 885 5088.
Baobab 3388 19th St; (415) 643-3558.
Bazaar Cafe 5927 California; (415) 831-5620.
Beach Chalet 1000 Great Highway; (415) 386-8439.
Beat Lounge 501 Broadway; (415) 982-5299.
Beauty Bar 2299 Mission; (415) 285-0323.
Bimbo's 365 Club 1025 Columbus; (415) 474-0365.
Biscuits and Blues 401 Mason; (415) 292-2583.
Bohemia Lounge 1624 California; (415) 474-6968.
Boom Boom Room 1601 Fillmore; (415) 673-8000.
Bottom of the Hill 1233 17th St; (415) 621-4455.
Brainwash 1122 Folsom; (415) 255-4866.
Broadway Studios 435 Broadway; (415) 291-0933.
Bruno's 2389 Mission; (415) 648-7701.
Bubble Lounge 714 Montgomery; (415) 434-4204.
Butter 354 11th St; (415) 863-5964.
Buzz 9 139 Eighth St; (415) 255-8783.
Café Claude 7 Claude; (415) 392-3515.
Café Cocomo 650 Indiana; (415) 824-6910.
Café du Nord 2170 Market; (415) 861-5016.
Canvas Gallery 1200 Ninth Ave; (415) 504-0060.
Casanova Lounge 527 Valencia; (415) 863-9328.
Cat Club 1190 Folsom; (415) 431-3332.
Cherry Bar and Lounge 917 Folsom; (415) 974-1585.
Cigar Bar and Grill 850 Montgomery; (415) 398-0850.
City Nights 715 Harrison; (415) 546-7938.
Club Bas 383 Bay; (415) 399-9555.
Club Caliente 298 11th St; (415) 255-2232.
Club Deluxe 1509 Haight; (415) 552-6949.
Club NV 525 Howard; (415) 339-8696.
Club Six 60 Sixth St; (415) 863-1221.
Connecticut Yankee 100 Connecticut; (415) 552-4440.
Dalva 3121 16th St; (415) 252-7740.
Delirium 3139 16th St; (415) 552-5525.
DNA Lounge 375 11th St; (415) 626-1409.
Eagle Tavern 988 12th St; (415) 826-0880.
Edinburgh Castle Pub 950 Geary; (415) 885-4074.
Eight 1151 Folsom; (415) 431-1151.
Elbo Room 647 Valencia; (415) 552-7788.
Element Lounge 1028 Geary; (415) 571-1362.
Elixir: The Neighborhood Saloon 3200 16th St; (415) 552-1633.
El Rio 3158 Mission; (415) 282-3325.
Endup 401 Sixth St; (415) 357-0827.
Enrico's 504 Broadway; (415) 982-6223.
Fillmore 1805 Geary; (415) 346-6000.
Fluid Bar and Lounge 662 Mission; (415) 615-6888.
Fuse 493 Broadway; (415) 788-2706.
Glas Kat 520 Fourth St; (415) 495-6626.
Grand 1300 Van Ness; (415) 673-5716.
Grant and Green 1371 Grant; (415) 693-9565.
Great American Music Hall 859 O'Farrell; (415) 885-0750.
Harry Denton's Starlight Room Sir Francis Drake Hotel, 450 Powell; (415) 395-8595.
Hemlock Tavern 1131 Polk; (415) 923-0923.
HiFi 2125 Lombard; (415) 345-TONE.
Hotel Utah Saloon 500 Fourth St; (415) 546-6300.
House of Shields 39 New Montgomery; (415) 495-5436.
Hush Hush Lounge 496 14th St; (415) 241-9944.
Independent 628 Divisadero; (415) 771-1421.
Ireland's 32 3920 Geary; (415) 386-6173.
Jack's Club 2545 24th St; (415) 641-5371.
Jazz at Pearl's 256 Columbus; (415) 291-8255.
Jelly's 295 China Basin Way; (415) 495-3099.
Jezabel's Joint 510 Larkin; (415) 345-9832.
Johnny Foley's 243 O'Farrell; (415) 954-0777.
Les Joulins Jazz Bistro 44 Ellis; (415) 397-

4436.
Kate O'Brien 579 Howard; (415) 882-7240.
Kelly's Mission Rock 817 China Basin Way; (415) 626-5355.
Kimo's 1351 Polk; (415) 885-4535.
King Street Garage 174 King; (415) 974-6020.
Last Day Saloon 406 Clement; (415) 387-6343.
Laszlo 2526 Mission; (415) 401-0810.
Lexington Club 3464 19th St; (415) 863-2052.
Lingba Lounge 1469 18th St; (415) 355-0001.
Li Po Lounge 916 Grant; (415) 982-0072.
Lit 101 Sixth St; (415) 278-0940.
Loft 11 316 11th St; (415) 701-8111.
Lou's Pier 47 300 Jefferson; (415) 771-0377.
Luggage Store Gallery 1007 Market, second fl; (415) 255-5971.
Mad Dog in the Fog 530 Haight; (415) 626-7279.
Madrone Lounge 500 Divisadero; (415) 241-0202.
Make-Out Room 3225 22nd St; (415) 647-2888.
Metronome Dance Center 1830 17th St; (415) 252-9000.
Mezzanine 444 Jessie; (415) 625-8880.
Mighty 119 Utah; (415) 626-7001.
Milk 1840 Haight; (415) 387-5455.
Monkey Club 2730 21st St; (415) 647-2144.
Moose's 1652 Stockton; (415) 989-7800.
Nickie's BBQ 460 Haight; (415) 621-6508.
Noe Valley Ministry 1021 Sanchez; (415) 454-5238.
Old First Church 1751 Sacramento; (415) 474-1608.
One Market Restaurant 1 Market; (415) 777-5577.
111 Minna Gallery 111 Minna; (415) 974-1719.
Oxygen Bar, Sushi and Sake Lounge 795 Valencia; (415) 255-2102.
Paradise Lounge 308 11th St; (415) 621-1911.
Park 747 Third St; (415) 974-1925.
Parkside 1600 17th St; (415) 503-0393.
Pat O'Shea's 3848 Geary; (415) 752-3148.
Peña PachaMama 1630 Powell; (415) 646-0018.
The Pendulum 4146 18th St; (415) 863-4441.
Pier 23 Pier 23; (415) 362-5125.
Pink 2925 16th St; (415) 431-8889.
Plough and Stars 116 Clement; (415) 751-1122.
Plush Room York Hotel, 940 Sutter; (415) 885-2800.
Pound-SF Pier 96, 100 Cargo; (415) 826-5009.
Public 1489 Folsom; (415) 552-3065.
Purple Onion 140 Columbus; (415) 217-8400.
Ramp 855 China Basin; (415) 621-2378.
Rasselias Jazz 1534 Fillmore; (415) 346-8696.
Rawhide 280 Seventh St; (415) 621-1197.
Red Devil Lounge 1695 Polk; (415) 921-1695.
Redwood Room Clift Hotel, 495 Geary; (415) 775-4700.
Rickshaw Stop 155 Fell; (415) 861-2011.
Riptide Bar 3639 Taraval; (415) 240-8360.
Rite Spot 2099 Folsom; (415) 552-6086.
Roccapulo Supper Club 3140 Mission; (415) 648-6611.
RoHan Lounge 3809 Geary; (415) 221-5095.
Royale 1326 Grant; (415) 433-4247.
Ruby Skye 420 Mason; (415) 693-0777.
Saloon 1232 Grant; (415) 989-7666.
San Francisco Brewing Company 155 Columbus; (415) 434-3344.
Savanna Jazz 2937 Mission; (415) 285-3369.
1751 socialclub 1751 Fulton; (415) 441-1751.
Shanghai 1930 133 Steuart; (415) 896-5600.
Simple Pleasures Cafe 3434 Balboa; (415) 387-4022.
Skip's Tavern 453 Cortland; (415) 282-3456.
Skylark 3089 16th St; (415) 621-9294.
Slim's 333 11th St; (415) 255-0333.
Sno-Drift 1830 Third St; (415) 431-4766.
Space 550 550 Barneveld; (415) 550-8286.
Stud 399 Ninth St; (415) 252-7883.
StudioZ tv 314 11th St; (415) 252-7666.
Sublounge 628 20th St; (415) 552-3603.
Suite One8One 181 Eddy; (415) 345-9900.
1015 Folsom 1015 Folsom; (415) 431-1200.
330 Ritch 330 Ritch; (415) 541-9574.
Tongue and Groove 2513 Van Ness; (415) 928-0404.
Top of the Mark Mark Hopkins Intercontinental Hotel, 1 Nob Hill; (415) 616-6916.



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Tunnel Top 601 Bush; (415) 986-8900.
12 Galaxies 2565 Mission; (415) 970-9777.
26 Mix 3024 Mission; (415) 826-7378.
Underground S.F. 424 Haight; (415) 864-7386.
Velvet Lounge 443 Broadway; (415) 788-0228.
Venue 9 252 Ninth St; (415) 626-2169.
Warfield 982 Market; (415) 775-7722.
Washington Square Bar and Grill 1707 Powell; (415) 982-8123.

Bay Area

Albatross Pub 1822 San Pablo, Berk; (510) 843-2473.
Ashkenaz 1317 San Pablo, Berk; (510) 525-5054.
Beckett's 2271 Shattuck, Berk; (510) 647-1790.
Blakes 2367 Telegraph, Berk; (510) 848-0886.
Bourbon Street 2765 Clayton, Concord; (925) 676-7272.
Cafe Van Kleef 1621 Telegraph, Oak; (510) 763-7711.
Downtown 2102 Shattuck, Berk; (510) 649-3810.
Fourth Street Tavern 711 Fourth St, San Rafael; (415) 454-4044.
Freight and Salvage Coffee House 1111 Addison, Berk; (510) 548-1761.
Golden Bull 412 14th St, Oak; (510) 893-0803.
Imusicast 5429 Telegraph, Oak; (510) 601-1024.
Island Paradise Club 1436 Webster, Alameda; (510) 865-3255.
Ivy Room 828 San Pablo, Albany; (510) 524-9220.
Jazzschool 2087 Addison, Berk; (510) 845-5373.
Jupiter 2181 Shattuck, Berk; (510) THE-ROCK.
Kimball's East 5800 Shellmound, Emeryville; (510) 858-2525.
Kingman's Lucky Lounge 3332 Grand, Oak; (510) 465-KING.
Mama Buzz Cafe 2318 Telegraph, Oak; (510) 465-4073.
Mile High Club 3629 MLK Jr Way, Oak; (510) 654-4549.
19 Broadway 19 Broadway, Fairfax; (415) 459-1091.
924 Gilman 924 Gilman, Berk; (510) 525-9926.
Oakland Metro 201 Broadway, Oak; (510) 763-1146.
Octopus Lounge 180 Eureka Square, Pacifica; (650) 355-9400.
Paragon Bar and Grill Claremont Hotel, 41 Tunnel, Berk; (510) 549-8576.
Paramount Theatre 2025 Broadway, Oak; (510) 465-6400.
La Peña Cultural Center 3105 Shattuck, Berk; (510) 849-2568.
Perf's 29 Broadway, Fairfax; (415) 459-9910.
Port Life 229 Bush, Oak; (510) 451-0600.
Roosters Roadhouse 1700 Clement, Alameda; (510) 337-9190.
Ruby Room 132 14th St, Oak; (510) 444-7224.
Sanchez Concert Hall 1220 Linda Mar, Pacifica; (650) 355-1882.
Shattuck Downlow 2284 Shattuck, Berk; (510) 548-1159.
Starry Plough 3101 Shattuck, Berk; (510) 841-2082.
Stork Club 2330 Telegraph, Oak; (510) 444-6174.
Sweetwater 153 Throckmorton, Mill Valley; (415) 388-2820.
21 Grand 416 25th St, Oak; (510) 444-7263.
White Horse 6551 Telegraph, Oak; (510) 652-3820.
Yoshi's 510 Embarcadero West, Jack London Square, Oak; (510) 238-9200. ♦



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99 bottles of beer on the wall,
but discriminating
beer drinkers
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SAT 7/16 **THE SILENCERS THE SNOBS**
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THURSDAY JULY 14TH
FUTURE PRIMITIVE SOUND INVITES
YOU TO LIVE THE DREAM
THE MONEYSHOT
HIP HOP - BREAKS - DANCEHALL

FRIDAY JULY 15TH
TRIPLESSOUL &
TURNABLE LAB PRESENT
LAB SESSIONS 02
WITH SPECIAL GUEST DJS
LLOYDSKI
(WEST COAST DEBUT!!!)
PETE HAHN + BLU JEMZ
HIP HOP-REMIXES-CLUB HITS

SATURDAY JULY 16TH
HELLA TIGHT
WITH RESIDENT DJS
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musiclistings

Thursday 14

From page 50

Beres Hammond and Marcia Griffiths *Ruby Skye*.
9pm.
Jueves Flamencos *Peña Pachamama*. 8pm, \$8.
Saco, DJ Eddie Elbo Room. 10pm, \$8.
Tippy House *Music and Stars*. 9pm, free.

Bay Area

"From Bastille to Bush" *La Peña Cultural Center*.
7:30pm, \$10-12. With Anne Feeney and other
labor musicians in celebration of Bastille Day.
Jug Free *America Ashkenaz*. 9pm, \$9.

Dance clubs

Arrow "Techno Vampire Happy Hour." 6:30-
10:15pm, free. An erotic club featuring obscure
music. 10pm-2am. Synthcore, electro-punk, new
wave, and more.
Baobab 10pm, \$3. Reggae and dancehall with DJ
M'Penzi.
Bardot *A Go Go Rickshaw Show*. 9pm, \$5. With DJs
Brother Grimm, Willie Cologne, and Franco.
Built for Speed *Delirium*. 10pm-2am, free. With
rotating DJs Fashion Hooker, Platform Where,
and DJ Juan of a Kind.
Club Faith 715 Harrison. www.faithsf.com.
9:30pm-2:30am, \$7-12. With DJs Twist, Neon
Leon, and Mike Biggz.
Club NV 10pm-3am, \$10-15. Trance and progres-
sive house.

Cruise Liner *Lingua Lounge*. 9pm-2am. Deep and
groovy house with Todd Michael, Cindy, Uncle
Larry, Andy Black, Sunil Kapadia, and weekly
guests.
Cultivating Groove 1111 Minna Gallery. 9pm-2am,
\$7. Presented by Green Gorilla, Pink Mammoth,
and Red Melon.

Dancehall Thursdays *AsiaSE*. 10pm-2am, \$10.
Dancehall and reggae
Descarga *Voda*, \$6 Beldan; 677-9242. 9pm-2am,
free. Afro-Latin rhythms, soul, funk, reggae, and
hip-hop with Vinnie Esparza, Asti Spumanti,
Hopper, and guests.

Dirty Rip *Ani Bar*. 43 Sixth St.; 343-5505. 9pm-2am,
free. Disco-punk, electro, and acid house
with Sekray, Dammil, and guests.

11A-19357 *Club La Po Lounge*. 9pm-2am.
Krautrock, space-rock, new noise, and more.
E25 *682 Commercial*; 362-9321. "6 2 9," 6-9pm,
free. '80s, uptempo jams, and deep house breaks.
"Bumpin'." 10pm-2am, free. With DJs Morse
Code and Monte Carlo.

Fun 26 *Mix*. 9pm, \$5-10. Old-school, hip-hop, and
reggae with DJ Jah Yzer.

Give Thanks *Club Six*. 9pm-2am, \$5. With Polo
Mo'Kquuz, Shortkut, Doogie, Ivier, and Irie Dole.
Hellfire *Club The Studio*. 10pm, free. A rock 'n' roll
dance party for girls and queers.

Industry *Bigfoot Lounge*. 1750 Polk; 440-2355.
10pm-2am, free. A club dedicated to those work-
ing in the service, promotion, performance, and
creation industry.

Lapel *Madrone Lounge*. 9pm, \$2-4. With Neel N.
Kinnaman and DJ Bumpin'.

Levende *Lounge*. 1710 Mission; 864-5585.
www.levendes.com. 6-10pm. Downtempo, dub,
hip-hop, and more with Nate Harrison, Paul To-
bias, and guests. "Dubspace." 10pm. With DJs
Joshua Iz, TK Diskor and Tal M. Klein.

Magnet *Lounge*. 1402 Grant; 271-5760. 7pm-2am.
With rotating DJs.
Moneyshot *Milk*. 9pm. With Future Primitive
Sound DJs.

1984 *Cat Club*. 9pm-3am, \$5. '80s, top 40, and
new wave.

Pacific Standard *Time*. *Bambuddha Lounge*. 6pm-
Eddy; pacificstandardtime@hotmail.com. 9pm-2am,
\$5. Soul music with Sakei and guests.

Party for the People *Eleventh Lounge*. 1028 Grady;
571-1362. 9pm. Hip-hop, funk, and rock mash-
ups with Mix Master Mao and DJ Fidelski.
popscene 330 Ritch. 10pm-2am, \$5-8. Britpop,
indie, new wave, mod, electronic, and '60s soul
with Aaron Axelsen and Jeremy; Foreign Born
plays a live set.

Punk Rock Disco *Nickie's BBQ*. 9pm. House
music with [Paul], Soel, and others.

Purple Haze *Skylark*. 9pm-2am, free. Hip-hop
and dancehall with DJs Osiris, Powder, Jus Rite,
Arrow, and Seg-13.

Real Raw *Oxygen Bar*. Sushi and Sake Lounge.
8pm-midnight. With DJ Pinplunk Sound.
Simple *Pin*. 2925 16th St.; 431-8889. 9pm, \$10.
With DJ Julius Papp.

Sinl *Club NV*. 9pm-3am, \$10-15. DJs spin trance,
house, and rock at this sin-themed dance club.
Social *Bambuddha Lounge*. 601 Eddy; 585-5088.
9pm. Ambient music with DJ Ken Vulsion and
Andre Shaw.

Solid *Hush Hush Lounge*. 10pm, \$3. With DJs
Nikki Trauma and Jenny.

Star Hits *Concor Club*. 300 Broadway; www.dive-
bar.biz/starhits.htm. 9pm-2am, \$5. An alternative
dance club featuring DJs, dancing, and more.

Suite One80e 9pm-4am, \$10. With DJs.
Thursday Night Lounge *Thirsty Bear*. 661
Howard; www.thirstybear.com. Downtempo.

Tubesteak Connection *Aunt Charlie's Lounge*. 133
Turk; www.auntcharlieslounge.com. 9pm-2am, \$3.
A gay dance club featuring Eurodisco, electro-
funk, and more with DJ Bus Station John.

Tunnel Top 10pm-2am. Hip-hop with DJ Toph
One.

Twilight *Soluna Cafe and Lounge*. 272 McAllister;
621-2200. 6-10pm, free. Uptempo lounge music
and visual arts.

Underworld *Kelly's Mission Rock*. 9pm. Hip-hop,
bumpin' Endup. 10:30pm-4:30am. With guest DJs.

Bay Area

Addicted to House *Club Rey*, 39 Saint Francis
Square, Daly City; (650) 758-5815. 9pm-2am,
free. House music.

Automatic Kingman's *Lucky Lounge*. 9pm-2am.
Classics, dancehall, and soul.

Blush Thursdays *Blush*, 261 California Dr.,
Burlingame; (650) 347-7710. 9pm. Hip-hop, reg-
gaeton, and more.

Brothers and Sisters *Luka's Taproom and Lounge*,
2221 Broadway, Oakland; (510) 451-4677. 9pm, free.
Soulful house and dance music with DJs Dedan,
Daniela, and guests.

Community Thursdays *Shattuck Downlow*. 8pm,
\$5. Funk, soul, hip-hop, reggae, and '80s.
I Can See the Cosmos *Seventeenth*, 510 17th St.,
Oakland; (510) 433-0577. 5pm-2am.

Intrigue Thursdays *Agave Grill and Cantina*, 2033
N Main, Walnut Creek; www.intrigueparty.com.
9pm-2am. Hip-hop, R&B, and reggaeton.

Selector *Jupiter*. 8pm. Laptop funk, beat ma-
chines, and live instrumentation.

So What, Let's Party! *Ivy Room*. 10pm, free. With
Kool Kyle.

Stylus *Oasis Bar*, 135 12th St., Oakland; www.econ.net/
events/ac. 10pm-2am, \$5. Deep house and
minimal tech.

Swing dance night 200 Grand, 200 Grand,
Oakland; www.200grand.com. 9pm, \$5. Classic live
and recorded swing music from the '20s
through the '40s.

White Horse Bar 8pm. With DJ Tony-T.

friday 15

Rock/blues/hip-hop
Brian Jonestown *Massacre, Quarter After, Love*
Like Fire, DJ Justin McNeal Bottom of the Hill.
10pm, \$10.

B-Side Players, DJ Vanka Elbo Room. 10pm, \$10.
Built to Spill, Ape Shape, Steven Wray Lobdell
Slim's. 9pm, \$18.

Billy Corgan, Crimeas, Doris Henson Fillmore.
9pm, \$25.

Chicago Blues Reunion Band *Great American*
Music Hall. 9pm, \$25.

Devotchka, Ball-Point Birds, Mother Hips *Inde-
pendent*. 9pm, \$14.

Diego's Umbrella *Ireland's* 32. 9pm.
DJs, Subtractions, Vaticsans Hemlock Tavern.
9:30pm, \$6.

Flying Venos 101 California; 362-2500. Noon, free.
Marvin Glover with the Saul Kaye Band, David
Shakiband, Brown is My Favorite Broadway Stu-
dios. 8pm.

Otis *Goodnight Grant and Green*, 1371 Grant;
693-9565. 9pm, free.

JGB Band *Red Devil Lounge*. 8pm, \$25.

Kinski, Residual Echoes, Mammatus 12 Galaxies.
9pm, \$25.

David Martin's House Party *Little Fox*, 2209 Broad-
way, Redwood City; (650) 369-4119. 9pm, \$14.

Gary Gates Band, Funky Nixons, Day Late Foot's
Band *Ashkenaz*. 8pm, \$10-20 sliding scale.

Glider *Jupiter*. 8pm.
Craig Horton *Ivy Room*. 10pm, \$7.

Lae, Ranch Hound Brown *Shattuck Downlow*.
9pm, \$5-8.

Nicole McRory *Beckett's*. 9:30pm.
Shelley Doty X-tel, Pyeng Threadgill Group *Starry*
Jazz. 9:30pm, \$6.

Jazz/new music

Michelle Amador *Red Poppy Art House*, 2698 Fol-
som; 826-2402. 9pm, \$10.

Black Market *Jazz Orchestra* *Top of the Mark*.
9pm, \$10.

Charles Unger *Experience with Valencia* Les
Jouins *Jazz Bistro*. 8pm.

Chuck Peterson *Sextet*, Bird and Beckett Book,
2788 Diamond; 586-3733. 5:30pm, free.

Daniyal *Orchestra Universal* *Cigar Bar and Grill*.
10pm, \$5.

Dirty Little Secret *Plush Room*. 11pm.
Ken Fishler *Washington Square Bar and Grill*. 7pm.

Live *Jazz Red Rock*, 699 Chenery; 333-3030. 9pm,
free.

Andrea Marcovicci *Plush Room*. 8pm, \$35-40.

Ben Mercato *11's Martini Club and Grille, Metre-
on, second fl*; 101 Fourth St.; 369-6114. 7pm, free.

Michael McIntosh *Rite Spot*. 9pm, free.

Theresa Riley *Hotel Rex Bar and Lounge*, 562 Suter;
433-4434. 7:30pm.

Savanna Jazz *Trío Savanna Jazz*. 8:30pm.

Eric Shiffrin *Fairmont*, 950 Mason; 772-5000. 7pm.

Terry Disley *Experience with Alex Murzyn* *Shang-
hai* 1930. 8pm, free.

Theloni on Wry *Catalyst Cocktails*, 312 Harriet;
621-1722. 6:30pm, free.

Rachel Z. *Jazz at Pearl's*. 9 and 11pm, \$20.

Bay Area

Eric Swinderman *Quartet*, Ellen Hoffman *Anna's*
Jazz Island, 2120 Allston Way, Berk; (510) 841-
5299. 9pm, \$7.

Pete Escovedo and His Orchestra *Yoshi's*. 8 and
10pm, \$24.

Vince Latane/Satoru Oda *Quartet Downtown*.
9pm, free.

Mitch Marcus *Trio Jupiter*. 5pm.

Next Generation *Jazzschool*. 8pm, \$10.

Sara and Swingtime *Speisekammer*, 2424 Lincoln,
Alameda; (510) 522-1300. 8pm.

Vince Wallace *Quintet*, Cafe Van Kleef. 9pm, \$5.

Folk/world/country

Live Brazilian music *El Rincon*, 2700 16th St.; 437-
9240. 9pm, \$10.

Pine Box Boys, Belle Monroe *Plough and Stars*.
9pm.

Bay Area

Arawaks and Maroons *La Peña Cultural Center*.
9pm, \$12.

'Barbary Coast Night' *Cafe Raphael's*, 10064 San
Pablo. El Cerrito; (510) 925-4227. 7pm.

High Country, Willow Willow *Freight and Salvage*
Coffee House. 9pm, \$25-50.

Ravines *Normal Cafe*, 6500 Shattuck, Berk; (510)
595-5344. 7:30pm, free.

Santero, DJ RasCue *La Peña Cultural Center*.
8:30pm, \$10.

Brenda Weiler *Epic Arts*, 1923 Ashby, Berk; (510)
644-2204. 8pm, \$7-10.

Dance clubs

African Dance *Mission Baobab*. 10pm, \$3. Zouk,
Soukous, Mapuka, and Rai with DJ Marco and
guests.

An Bodhran 668 Haight; 431-4724. 10pm-2am,
free. House, funk, and soul with DJ Seamie.

Ballroom and Swing *Dance Party Metronome*
Dance Center. 8pm, \$15. Ballroom dance lesson
followed by a dance party. 9pm, \$12. Metro
swing party.

Beyond Ent *Harry Denton's Rouge*, 1500 Broad-
way; 346-7683. 9:30pm-2am, \$15. Top 40 and
house with DJs Andrew B and MaiesChris.

The Big Payback *DNA Lounge*. 9pm, \$5. With
Quest, Shortkut, Doc Fu, Jah Yzer, and others.

Blessed *Make-Out Room*. 10pm, \$5. Funk, hip-
hop, dancehall, and Latin thang with B-Love and
rotating DJs.

Blow-Up *Rickshaw Show*. 10pm, \$7. An indie-pod-
disco-noir nightclub.

Casa *Madrone Lounge*. 9pm, \$4. International
music with DJ Papi Chocolate and guests.

Club Bang! *La Mezzanine*. 9pm, \$10. La's infa-
mous punk and indie club comes to SF
featuring guest rockstar photographer, Piper Fer-
gusson and musical guests Carlos D. from Inter-
pol and Boom Bip.

Continued on page 58

The Attic

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THE SAN FRANCISCO BAY

GUARDIAN

music listings

Genghis Khan

Golden Bull, June 19

I saw Genghis Khan about a month ago. On my way home from the show, I thought to myself, "I should write the review as soon as I get in, so I don't forget anything, and then when they ask me for it, it will be done, and I will have written it well, with the memories fresh in my mind." Then I went home and did not write the piece.

I was gonna write it at work the next day, but I played solitaire on my computer instead. I put in a good five hours of solitaire. My record is nine straight wins in a row. The rest of the workday was spent eating, reading ESPN.com, writing the most hilarious e-mails that ever fucking existed, and listening to "Squank," by ZZ Top, over and over.

The next day was much the same except I listened to Soundgarden a lot instead. Say what you want — I hated Soundgarden when they were popular myself, but now, years upon years later, I hear their music very differently. Soundgarden were fucking heavy. "Burden in My Hand" and "Fell on Black Days" are awesome songs. Chris Cornell sang like he had braided hair on his chest. And as for the whole grunge thing, which was about putting your feelings about heroin out there with loud guitars underneath — well, Soundgarden weren't as offensive about their angst as others were. The band's songs still sound heavy, and Cornell's pleas for understanding sound as genuine as the dead guy from Alice in Chains sounds whenever you hear the one where he's all, "What's my drug of choice? Well, what have you got?" It seems to me that grunge is more interesting now that it is universally hated than it was when everyone was singing along to "All Apologies."

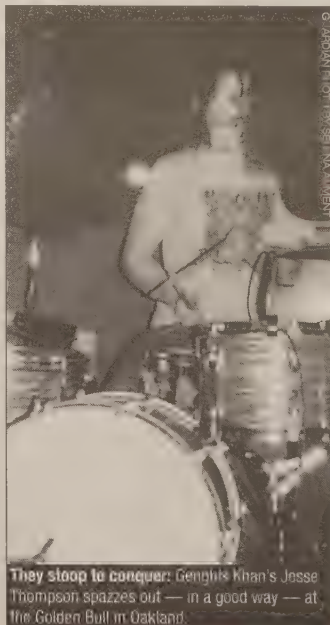
Anyway, the point during the grunge years was to *rock* and be loud. That seems to have gotten lost in the shuffle in the past few years. Being loud is easy. It's the ability to rock that's not so easy. For the record, I hate the sound of that — "the ability to rock" or any time the word "rock" is used as a verb. It sounds like I have my head up my ass. But I don't know how else to put it.

This relates to the Genghis Khan show at the Golden Bull: Genghis Khan, a three-piece heavy boogie band from Oakland with a singing drummer, is one of pretty much zero bands — if you ask me — successfully attempting to unleash the ferocity of rock music. Which I think is important. Sometimes they sing about their feelings, which is unlike most hard rock and is what Soundgarden used to do.

With each song built on a darting and jabbing riff that goes about half speed until the drummer makes everybody go wicked fast for a couple of minutes, the band actually sound like the '70s pre-stoner metal, Sabbath-worshipping band Pentagram. Pentagram's totally awesome early stuff was rereleased a couple of years ago on Relapse, on an album called *First Daze Here: the Vintage Collection*, which you should go buy after buying Genghis Khan's 45 at their Myspace page (www.myspace.com/genghiskhanrock). This single hopefully has the band's best song, "God Damn," on which they play a heavy boogie that sounds dirty and genuine and not like they just heard Sir Lord Baltimore last week. The drummer-vocalist yells, "God damn. God damn. It happened again!" in a sincere and funny way. Like it is honestly about being bummed, but humorous because you can identify with it. This is like the grunge mission statement, minus the funniness, though Genghis Khan do not play grunge. They play the same music people in the early '70s were making before hard rock became shiny. Boogying, psychedelic, and kinda stoned.

The Golden Bull show was like a tantrum. They came onstage, set up, and seemed to be really psyched at first and then increasingly less so as they bashed through four or five songs, all with those bounding riffs and spastic drum solos. Then all of a sudden, the drummer just said, "OK. That's it." Like he was pissed about something. And they stopped.

Genghis Khan are a relatively new band — they've been playing shows here and there and don't really have much of a following yet. But they have a clear idea of what they are doing, and that is playing music that is loud and heavy, with lots of guitar solos, drum freak-outs, and yelling. They are nowhere near being "cool," so there is still something charming about them. Check them out before they get ruined by people going to their shows and writing about them. (Mike McGuirk)



They stoop to conquer: Genghis Khan's Josse Thompson spazzes out — in a good way — at The Golden Bull in Oakland.

live

Friday 15

From page 56

Club Judah Jelly's. 10pm. \$5. Dancehall, dub, lovers rock, and roots.

The Deacon Skylark. 9pm-2am. Free. Old-school hip-hop and dance tracks with DJ Kyle.

Decade Catalyst Cocktails. 312 Harriet. 621-1722. 9pm-2am. free. DJs spinning music from different decades every hour.

DJ Seven's Magic Carpet Ride Le Colonial. 20 Cosmo Pl. 931-3600. 10pm-2am. \$10. With DJ Seven and guests.

Don't Stop Amnesia. 9pm. Funk, R&B, old-school rap, and soul with DJs Hopper and Brother Tate.

Dragon Bar 473 Broadway. 834-9383. 8pm-2am. \$10. free before 10pm. House, hip-hop, Latin, jazz, and classic dance mixes with Ean Golden.

Drinks On Us Club LaMia. 3910 Geary. (925) 565-5594. 9pm-2am. Hip-hop, R&B, and reggae with DJ Mind Motion, Rum, and S1.

Electric Relaxation Nickie's. 10pm-2am. \$5. Classic hip-hop, soul, funk, '80s, and party jams with DJ Pele, Mizzy, and guests.

EZS 682 Commercial 362-9321. "Freaky Fridays," 6-10pm. free. Old-school, nu-skaol, and more.

Fac Fridays Endup. 10pm-5:30am. \$8. With residents Rolo, David Harness, Neon Leon, and weekly guests.

Flavour Fridays Sno-Drift. 10pm-3am. Hip-hop and salsa.

Harry Denton's Stargate Room Midnight. \$5. With DJ Sammi.

House Broken Luna Lounge. 1192 Folsom. www.elevateevents.com. 10pm-3am. \$5-10. Breaks, 2-step, dub, ragga, Latin, hip-hop, and more.

House of Voodoo Il Pirata. 2007 16th St. www.houseofvoodoo.com. 9pm-2am. \$3-5. Gothic, industrial, glam, electro, and '80s with DJs Voodoo, Jazabella, and Purgatory.

Hush Hush Lounge 6pm-9pm. free. Happy hour. "Kiss Kiss," 10pm-2am. \$5. With Forest Green, Mochipet, and Seraphim.

Lab Sessions Milk. 9pm-2am. \$10. With underground East Coast and local DJs including Pete Hahn, Blu Jemz, and Llyodski.

Latin Bay Area Glas Kat. 9pm. Salsa, merengue, reggaeton, bachata, rock en Español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.

Levendee Lounge 1710 Mission. 864-5585. www.levendee.com. 6-10pm. With live performance by Acoustic Sneaky. "Fabulous!," 10pm. With DJ Wally Callario.

Lings Lounge 9pm-2am. free. Latin house.

Magnet Lounge 1402 Grant. 271-5760. 7pm-2am. With rotating DJs.

Master Blaster Delirium. 10pm. Punk rock.

Mood Swing Eastside West. 3154 Fillmore. 885-4000. 9pm. free. Rare grooves, Latin funk, soul, reggae, and hip-hop with DJs J. Diamond, Precise, and guests.

Quench Fridays Club Q. 61 Golden Gate. www.freepartyof.com. 9pm. With various resident DJs spinning music in three rooms.

Remedy DNA Lounge. 10pm-5am. \$15. House, garage, atmospheric soul, and urban grooves.

Revival Bender's. 806 South Van Ness. 824-1800. 9pm-2am. Nu-post-pop-punk-wave.

Rewind 1028 Geary. (925) 339-0893. 9pm-2am. With Steve Masters and Brian Raffi.

Seismic Mighty. 10pm-4am. \$15. Seismic's one year anniversary party with Phat Conductor, Myagi, Murphstar, Samira, Sh00ey, Kap't Kirk, Brett Pinkin, Shissler, Aaron Jae, and others.

Shadowplay Stud. 9pm-3am. \$5. Indie, new wave, electro, and discopunk with DJ Donimo.

Soul Machine 330 Ritch. 10pm. \$5. '60s soul, mod, and beat with DJs Scott, Carlos, Kirk, Sean Sullivan, Rick, and Troy; also featuring go-go dancers, vintage videos, and more.

Square Ruby Skye. 9pm-3am. \$25. Deep, funky progressive house and trance.

Swing at Seven SF LGBT Community Center. 1800 Market. 305-8242. www.queerjitterbugs.com. 7-10pm. \$5-7. Weekly swing dance club.

Surte One80ne 9pm-4am. \$20. With DJs.

TelMA! El Rio. 10pm. \$5. World music dance party with DJs Garcia Sinclair, Nafis, and Suresh.

Afrobeat, salsa, samba, bhangra, reggaeton, soca, and more.

Velvet Lounge 9pm. \$10. With DJ Manny Perez.

Wish 1539 Folsom. 278-9474. "Om Happy Hour," 6-10pm. free. With Om Records crew. "Deep House Project," 10pm-2am. free. Deep house with Carlos and crew.

The X 715 Harrison. www.sfclubs.com. 9:30pm-2:30am. House with DJ Paolo.

Continued on page 61



MEZZANINE THIS WEEKEND:

MEZZANINE PRESENTS:
SING! L.A.
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The Catholic Comb rumormill.biz
May Pole myspace.com/maypole
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SEAFARERS
 DOORS 10PM

DRIVE
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 JULY 29TH
 DRIVE PRESENTS
PORTERHOUSE
 FEAT.
STEVE PORTER
 DOORS 10PM
 TICKETS @ DRIVESF.NET

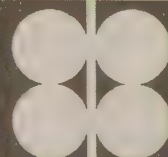
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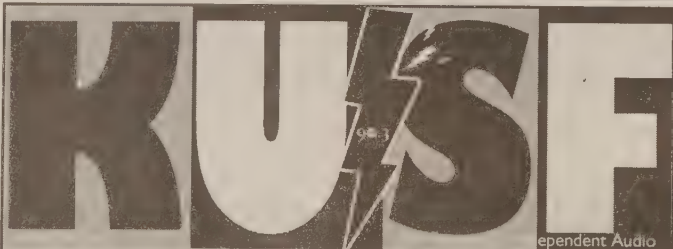
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music listings

Friday 15

From page 58

Bay Area

Kingman's Lucky Lounge 5-8pm, free. With DJ JRs. "Free Flo Fridays," 9pm-2am. With DJs AJB, Rawman, Robynn, and guests.
Old Skool Corner Seventeenth, 510 17th St, Oakl; (510) 433-0577. 9pm. Old-school from the '80s and beyond.
White Horse Bar 8pm. With DJ Eclet.

saturday 16

Rock/blues/hip-hop

Ben Harper and the Innocent Criminals SF Weekly Warfield, 8pm, \$35.
Bossa Nova Great American Music Hall, 9pm, \$25. See 8 Days a Week, page 48.
Children of the Damned, Junkhead, Rhino Buckle, Potential Threat, Diesel Finger Pound-SF 8pm, Catholic Com, May Pole, Stars of Track and Field Mezzanine, 9pm, \$10. See 8 Days a Week, page 48.
Billy Corgan, Crimea, Doris Henson Fillmore, 9pm, \$35.
Devil Makes Three, Dead Hensons, Top Brown Independent, 9pm, \$12.
Distortions, Helen Stellar, Midnight Bombers, Mark Kafoury Hotel Utah Saloon, 9pm, \$5.
Ben Harper and the Innocent Criminals, Tom Fre and SF Weekly Warfield, 8pm, \$35.
Hail Marys, Sistas in the Pit, Judea Eden Project, Becky Auer, PlusZero El Rio, 3pm, \$10.
"In Bed with Fairy Butch" 12 Galaxies, 9pm, \$10-15.
JGB Band Red Devil Lounge, 8pm, \$25.
Low Fat Ireland's 32, 9pm.
Lucero, Honorary Title, Glass Bottom of the Hill 10pm, \$10.
Midnight Bombers, Distortions, Helen Stellar, Mark Kafoury Hotel Utah Saloon, 9pm, \$7.
RJ Mischo Biscuits and Blues, 8:30 and 10:30pm, \$15.
Punk Rock Orchestra Slim's, 9pm, \$16.
Shotgun Wedding Quintet Grant and Green, 1371 Grant; 693-9565, 9pm.
"Stay on the Court" Cellspace, 2050 Bryant; www.cellspace.org, 6pm, \$10. B-boy and b-girl battle.
Suite Love Express Johnny Foley's, 9pm.
Tartuffi, Ebb and Flow El Rio, 9pm, \$7.
Vinyl, Tracorum, DJ Tobiwian Boom Boom Room, 10:30pm, \$12.
West of 5, American Radio Tongue and Groove, 6pm, \$7.

Bay Area

Campo Bravo, Judith and the Hologemes, Rise and Fall of Amy Rude Starry Plough, 9:30pm, \$6.
Carneyball Johnson, RYP Ivy Room 10pm, \$7.
Hip Bones Jupiter, 8pm.
Hot for Teacher Little Fox, 2209 Broadway, Redwood City; (650) 369-4119, 8pm, \$15.
Rocket Summer, Jamison Parker Imicust, 5429 Telegraph, Oakl; (510) 601-1029, 8pm.
Thought Riot, Love Equals Death, Daggermouth, Broken October, Klonopin 924 Gilman, 8pm, \$6.
Brooke Valentine Seventeenth, 510 17th St, Oakl; (510) 433-0486, 9pm, \$25.
Carl Weinigarden Julie's of Alameda and Tea Garden, 1223 Park, Alameda; (510) 865-2385, 8pm, free.

Jazz/new music

Ben Adams Quintet Club Deluxe, 1511 Haight; 552-6949, 9pm.
Bill "Doc" Webster Band Les Joulins Jazz Bistro, 8pm.
Black Market Jazz Orchestra Top of the Mark, 9pm, \$10.
Dirty Little Secret Plush Room, 11pm.
Fito Reinoso Cigar Bar and Grill, 10pm, \$5.
Gary Flores LJ's Martini Club and Grille, Metreon, second fl; 101 Fourth St; 369-6114, 7pm, free.
Veronica Klaus Michael's Octavia Lounge, 1772 Market; 863-3690, 10:30pm, \$8.
Live Jazz Caffé d'Melario, 1314 Ocean; 333-3665, 7pm.
Andrea Marcovicci Plush Room, 8pm, \$35-40.
Marcus Shelby Jazz Orchestra Yerba Buena Gardens, Esplanade, Mission at Third St; www.ybfg.org, 1pm, free.
Mark Mowry Rite Spot, 9pm, free.
Brad Niven Washington Square Bar and Grill, 7pm.
Octobop Savanna Jazz, 8:30pm.
Katherine Setar, Love Zitt, Cornelius Cardew Choir Meridian Gallery, 545 Sutter; 398-7229, 7:30pm, \$15.
Eric Shifrin Fairmont, 950 Mason; 7-25000, 7pm.
Rachel Z Jazz at Pearl's, 9 and 11pm, \$20.

Bay Area

'Berkeley Jazz Festival' Greek Theatre, UC Berkeley, Stadium Rim Way at Gayley Rd, Berk; (510) 444-TXS. Noon. With Boney James, Bobby Caldwell, Laylah Hathaway, Rachelle Ferrell, KEM, and others.
Pete Escovedo and His Orchestra Yoshi's, 8 and 10pm, \$24.
Loose Wig Quartet Jazzschool, 8pm, \$10.
Mila Milojkovic Cafe Van Kleef, 9pm, \$5.
Randy Porter Trio Downtown, 9pm, free.
Robin Gregory and Trio, Hideo Date Anna's Jazz Island, 2120 Allston Way, Berk; (510) 841-5299, 8pm, \$7.
Shawn Ryan Kelly's of Alameda, 1313 Park, Alameda; (415) 923-1452, 7:30pm, \$25.

Folk/world/country

Open mic Red Vic Peace Center, 1665 Haight; 864-8178, 8:30pm, free.
Prince Diabate Noe Valley Ministry, 8:15pm, \$18.
Rusty Evans and the Ring of Fire Plough and Stars, 9pm, \$5.
Bay Area
'Fun with Finnoula' Beckett's, 9:30pm.
John Keawe Freight and Salvage Coffee House, 8pm, \$18.50.
Mariospeedwagon, Lemon Juju Nomad Cafe, 6500 Shattuck, Berk; (510) 595-5344, 7:30pm, free.
Rebbsoul Ashkenaz, 9:30pm, \$11-13.
Kurt Ribak Down Home Music, 10341 San Pablo, El Cerrito; (510) 525-2129, 2pm, free.
Odori Simcha with Neal Cronin, Toki Wu, Joyce Vermont, Betsy Morris Temescal Cafe, 4920 Telegraph, Oakl; (510) 654-1904, 9pm, \$5.

Dance clubs

Avery Island Jack's Club, 2545 24th St; 641-5371, 10pm, free. A dance party with DJ Jamie Jams and dollar drinks.
Baobab 10pm, \$3. African and French hip-hop with DJ Sogui and Edibe.
Beauty Bar 9pm-2am. Dance party with DJ Gabu, M.D.
Better Days Pink, 2925 16th St; www.pinksf.com, 9pm-2am, \$10. With Frankly Boissy.
Brown Tempo Tunnel Top, 10pm-2am, free. Afrodisco, Latin funk, and electropalia with Rueben, Romanowski, and friends.
The Deacon Skylark, 9pm-2am, free. Old-school hip-hop and dance tracks with DJ Kyle.
Delicious The Cafe, 2369 Market; (408) 792-3466, 3:30-9pm, \$5. Hip-hop, reggaeton, reggae, salsa, meringue, cumbia, and dance music with DJs Luna and Chili D.
Destination Lounge Cafe du Nord, 9pm, \$10. Electronic music with Artemis, DJ F and Hilary, Karmacoda, and Sutor.
Discotheque Le Colonial, 721 Sutter; 931-3600, 10pm-2am, free. House and hip-hop with DJ Masao.
DIY Karaoke Annie's Cocktail Lounge, 15 Boardman Pl; 703-0865, 9pm, free.
Echo Sessions Elbo Room, 9pm, \$5-7. With Bruce Lee Hi-Fi Soundsystem, Kush Arora, and DJ's Maneesh the Twister, Ross Hogg, and Kid Kameleon.
Endup "Other Whirled," 6am-noon. With DJs Tracy, Adrian, Vince, and weekly guests.
The Factory Factory 525, 525 Harrison; www.designvibe.com/sfclubs/factory8.html, 9:30pm-3:30am, \$5-15. Hip-hop, house, and more.
Fallout Rickshaw Shop, 9pm, \$6. Rock, soul, indie, punk, and electronic dance music; with a live set by Space Mtn.
Fly 330 Rich, 10pm. R&B with DJ Mind Motion.
Frisco Disco Arrow, 10pm-2am.
Funky Flashback Saturdays Bench and Bar, 2111 Franklin; lavenderchicas@yahoo.com, 4-8pm, free. A club for queer women featuring old-school jams.
Harry Denton's Starlight Room Midnight, \$5. With DJ Dave Gillis.
Hella Tight Milk, 10pm-2am, \$5. With Winnie Esparza, Asti Spumanti, and Jonny Deeper.
Hush Hush Lounge "Just One Happy Hour," 7-10pm, \$5. Original breaks, soul, and jazz "Jukebox Heroes," 10pm-2am, free. Hip-hop, rock, pop, and soul with DJs Marco Vega, Swayzee, and Italia.
I Love Wet Panties Delirium, 10pm. With DJs Jenny and Punties.
Control Rx Gallery, 132 Eddy; www.rxgallery.com, 10pm, \$5. Live P.A.s, minimal techno, and avant-house with residents Sammy D, Alland Blyalo, Brian Walls, and guests Kenneth Graham and Dave Aju.
Levendee Lounge 1710 Mission; 864-5585, www.levendees.com, 7-10pm. With Eric Lacy, 10pm. With Ellen Ferrato and Ben Doren.

Continued on page 62

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SIR MIX-A-LOT

2 NIGHTS | JULY 22 - 23
POP ROCKS

MONDAY JULY 25
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LYNHAM, LULEY, SWINDELLS, DOWNE

WEDNESDAY JULY 27
CLAY BELL

THURSDAY JULY 28
WENDY DE ROSA
TRUE MARGRIT / ET CETERA
LOCAL MONEY

SATURDAY JULY 30
BAYONICS
BUCHO

SATURDAY AUGUST 13
THE INSAINTS
WHISKY DICK DARRYLS, STONECUTTERS

THURSDAY AUGUST 18
ALANA DAVIS
ERIC HIMAN

FRIDAY AUGUST 19
WONDERBREAD 5

INTERNATIONAL
POP OVERTHROW

WEDNESDAY AUGUST 19
LITTLE FUZZY / THE CAPITALS
EUGENE EDWARDS BAND / WALTER
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THE SAMURAI SEVEN / THE NIXIE
TUBES / FIRECRACKER

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THU 7/14 9:30PM, \$7
DANCE DISASTER MOVEMENT
(DIN MAK)
KILL ME TOMORROW

FRI 7/15 9:30PM, \$6
THE DT'S (ESTRUS)
SUBTRACTIONS THE VATICANS

SAT 7/16 9:30PM, \$5
HOSPITALS
THE ASSEMBLE HEAD IN SUNBURST SOUND

SUN 7/17 9:30PM, FREE
THE CARIBBEAN
(TOMLAB RECORDS, WASH., D.C.)

MON 7/18 10PM, FREE
PUNK ROCK SIDESHOW
W/DJ TRAGIC & THE DUCHESS OF HAZARD

TUE 7/19 9:30PM, \$5
JANA HUNTER
KEN REAUME

WED 7/20 9:30PM, \$6
NIGHTINGALE (DENVER)
NUDITY (EX-TRAP MOPS), TURKS

THUR 7/21 9:30PM, \$6
THE HOLY SEE
BONUS, ZAIMPH, SHAWN MCWILLEN

FRI 7/22 9:30PM, \$8
NUMBERS
DADA SWING

SAT 7/23 9:30PM, \$8
KNIGHTS OF THE NEW CRUSADE
JEWDRIVER, MISFATS

SUN 7/24 9:30PM, \$8
400 BLOWS
FEDERATION-X

MON 7/25 9:30PM, \$8
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SATURDAY JULY 16 10PM
"SOLID STATE"
ELECTRO-80'S-DEATHROCK-SKIPS-POPS
W/ dj's ALPHA WHORE • DETRO S!

SUNDAY JULY 17 5PM - MIDNIGHT
"BEST DRESSED CHICKEN IN TOWN"
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music listings

Saturday 16
From page 61

Madrone Lounge 9pm, \$4. With DJs Wrong?,
Dave Aju, and the Tourist.

Magnet Lounge 1402 Grant; 271-5760. 7pm-2am.
Hip-hop, old-school, and funk with DJ Mizzzo.
Metronome Dance Center "Metromilonga,"
9pm, \$16. Argentine tango lesson. "Jitterbug
Jump," 7:30pm, \$12. Jitterbug lessons with Mike
Quebec.

Millie High Club EZ5, 682 Commercial; 362-9321.
10pm-2am, free. Let-set lounge sounds with
Fletcher and Joel.

Misturade Make-Out Room. 10pm-2am, \$5.
Salsa, reggaeton, cumbia, samba, Latin house,
and more with DJ Vanka and guests.

Nickie's BBQ 9pm.

Platinum Glas Kat. 9:30pm-3:30am. A club that
brings Los Angeles, Las Vegas, and Miami to the
Bay Area.

Redlight Amnesia. 9pm-2am, \$5. Eclectic house
and groovy tech with DJs Robbie Hardisk,
Solar, Bryan James, Shalako, and David Skye.
El Rincón 2700 16th St; 437-9240. 10pm-2am.
Salsa, timba, reggaeton, merengue, and more
with DJ Walidjiz.

Rocket Cat Club. 9pm-3am. Rock, indie, punk,
and more with Omar, S44, Otterpop, and rotat-
ing DJs.

Salted Saturdays 9pm-2am, \$10. With
Miguel Migs, Julius Papp, and Chadwick.
Silent II Pirata. 2007 16th St; 626-2626. 9pm-
2am, \$5. With Kinetik, Mr. Moonlight, Atom,
Tommy Jeremy, and guests.

Smooch Harry Denton's 1500 Broadway;
346-7683. 9:30pm-2am, \$15. House music with
Michael Anthony and Brett Star.

Suede 383 Bay; 399-9555. 9pm-2am, \$10-15.
House and hip-hop.

Sugar The Stud. 9pm. House with Ellen Ferrato
and Leonard.

Suite oneone 9pm-4am, \$20. With DJs.
TechTonic Ani Bar, 43 Sixth St; 543-3505, www.
ani-bar.com. 9pm-2am; free. With Pete Fraser.

1015 Folsom 10pm-6am. With Andy Farley.
Unravel StudioX. 9pm, \$5. With Raw Deluxe and
DJs Balanc'd, Archana, and Kid Hype.

Velvet Lounge 9pm, \$10. '70s, '80s, modern rock,
and funk with DJ Bumper.

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sunday 17

Rock/blues/hip-hop

Ben Hunter Experience Johnny Foley's. 9pm.
Blazer Duo Ireland's 32. 9pm.
Caribbean Hemlock Tavern. 9:30pm, \$5.
Jan Fanucci and friends Biscuits and Blues.
8:30pm, \$7.50.
Tyler Hilton, Terra Naomi Slim's. 8pm, \$15.
Charity Kahn 12 Galaxies. 4pm, \$5-10.
LadySmith Black Mambazo Sigmund Stern Grove,
19th Ave and Sloat Blvd; 252-6252. 7:30pm, free.
Mummification, Meatshits StudioX. 9pm, \$3.
My Ruin, Bleed the Sky, Alias for Release Pound-
SF. 8:30pm, \$10.
Plimous, Magic Christian Cafe du Nord. 8pm,
\$15.
Rum Diary, Continental, Desert City Soundtrack,
Settish Bottom of the Hill. 5pm, \$5.
Show Me State, Fire Wrecks the Forest, Bel Hevis
Make-Out Room. 9pm, \$6.
Sinclair Boom Boom Room. 9:30pm, free.
Sufjan Stevens, Liz James Great American Music
Hall. 8pm, \$15.
300 Pounds, Splintered Tree, Clamptitt, Gaddis,
and Buck Hotel Utah Saloon. 9pm, \$6.
Yard Sale Rite Spot. 5pm, free.

Bay Area

Fracas, Black Furies, Cleveland Steamer, Un-
touchables Golden Bull. 7pm, \$5.
Paula Frazer, Patty Spiglanin, JJ Schultz Mama
Buzz Cafe, 2318 Telegraph, Oak; (510) 465-4073.
1pm, free.
Mental, Justice 924 Gilman. 5pm.

Jazz/new music

Bill 'Doc' Webster Band Les Joulins. 8pm.
"Conversations in Jazz" Savanna Jazz. 8pm. With
Sonny Buxton and guests.

music listings

Victoria Hughes *Top of the Mark*. 10am-2pm.
Hyler Jones *Washington Square Bar and Grill*.
7pm.
Andrea Marcovicci *Plush Room*. 5pm, \$35-40.
Rob Modica and friends *Simple Pleasures Cafe*.
3pm, free.
Larry O'Leno and His Mission Revival Jazz Band
with Darlene Langston Michael's Octavia Lounge,
1772 Market; 863-3690. 5pm.
Palindrome Canvas Gallery. 8pm, \$3.
Theresa Riley *Blondie's Bar and No Grill*, 540 Va-
lencia; 864-2419. 6pm, free.

Bay Area
Pete Escoveda and His Orchestra *Yoshi's*. 2 and
8pm, \$5-24.
Jack Gates Quartet *Anna's Jazz Island*, 2120 All-
ston Way, Berk; (510) 841-5299. 8pm, \$7.
Jim Grantham *Jazz Coffee*. 10am, \$3.
Grand, Oak; (510) 465-4224. 3-6pm.
Strings Project *Jazzschool*. 4:30pm, \$10.
Vince Wallace *Curbop*. Coffee Shop SR-71, 377
17th St, Oak; (510) 502-1485. 1-4pm, free.

Folk/world/country

Eric Rangel y Su Orquesta America *El Rio*.
3pm, \$8.
Jack Gilder, Kevin Bernhagen, Richard Mandel
Plough and Stars. 9pm.
Saddle Cuts *Peña Pachamama*. Noon, \$6.
Stuart Rosh and the Geniuses *St. Ferry Building*,
Embarcadero at Market; 665-0408. 5pm, free.
Tango #9 *Annesia*. 8pm.

Bay Area

Roy Book Binder *Freight and Salvage Coffee*
House. 8pm, \$18-50.
Danzon *La Peña Cultural Center*. 7pm, \$15.
Redwing Bluegrass Band *Jupiter*. 5pm.
'Outdoor Indian Classical Music Festival' *Albert*
Park, Albert Park Lane and B St, San Rafael; (415)
454-6264. www.aacm.org. 1-8pm, free. See 8 Days
a Week, page 48.
'Starry Irish Music Session' *Starry Plough*. 8pm.
With Shary Black.

Dance clubs

Bionic Pink, 2925 16th St; www.pinks.com. 10pm-2am, \$5. With DJs Solar, Mark E. Quark, and Iz.
Boys of LB *Lounge*. 9pm-2am. With Uphonie and Paul the FanMan.
Club Havana *Jelly's*. 4pm, \$10. With Jesus Diaz y su Q&A and DJ Luis Medina.
Detroit *Skybar*. 9pm-2am. Free Garage rock, techno, hip-hop, Motown, deep house, jazz, electro, and ghetto tech with DJs Baby Daddy, 12 Mile, Domingo Yu, and rotating guests.
Dub Mission *Elbo Room*. 9pm, \$6. With Hypno-mad, Process Rebel, and DJ Sep.
Endup "T-Dance". 6am-8pm. With DJs Vince, Adrian, Charlotte the Baroness, David Harness, and weekly guests. "Devotion". 8pm-4am, \$12. House music with DJ Ruben Mancias and guests.
Gay and Lesbian Sundays *Gallery Lounge*. 5pm-11pm; 227-0449. 2pm.
Harry Denton's *Starlight Room*. Midnight, \$5. With DJ Dave Gillis.
Industry Night *Madrone Lounge*. 9pm, free entry for anyone in the bar, restaurant, and nightclub industry. Electric soul, dancefloor jazz, and broken beat with DJs Ruben and Toph One.
Jack *Underground SF*. 9pm, \$5. Chicago acid, electrohouse, and Detroit techno with DJs Derek B and Silencefiction.
Kodo *Wish*, 1539 Poloma; 278-9474. 6pm-2am, free. Lounge music with Hideo Kobayashi, Chad Mitchell, Craig Kuna, Tokyo Component, Still Rob G, and guests.
Levende Lounge "Boogie Brunch". *Levende Lounge*, 1710 Mission; 864-5585.
www.levendefest.com. 11am-5pm. With DJs Mike Ameci, John Early, Ben Doren, Chad Clubb, Josh Longo, and Ben Hester. "Funk 'n' Trunk". 5pm. Beats, cocktails, and fashion.
Love So' Sessions *Element Lounge*, 1028 Geary; 440-1125. 9pm, \$5-10. With host Ibrahim and DJs Daniela, D-Sharp, Cecil, and Lovelee.
Magnet *Lounge*. 1402 Grant; 271-5760. 7pm-2am. With rotating DJs.
Mundo *Lingba Lounge*. 7pm-2am, free. Salsa, Afrobeat, cumbia, Brazilian, and dancehall with Don Bustamante and El Doctor.
Night Light *Beauty Bar*. 10pm-2am, free. With Rob Highlife, EmDee, and SteveMac.
Q Tango Tea *Synergy*, 1387 Valencia; 305-8242. 5:30pm, \$10. Argentine dance workshop and Milonga.
Rebirth *330 Ritch*. 10pm. Soul and hip-hop with Henry, Joe Quix, Kevvy Kev, and Will.
SalsaCrazy Sunday *Metronome Dance Center*. 6:30-11pm, \$15. Salsa dance social and dance lessons.

Continued on page 64

DELIVERING RESULTS

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WEDNESDAY, 7/13 (Head: Munka-Funkies) \$8
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(JOHN ELLIS - Sax (Charlie Hunter))
WILL BERNARD - Guitar (Derek Phillips)
DEREK PHILLIPS - Drums (Charlie Hunter)
ALAN HARRISON - Bass (Chris Hordley)

THURSDAY, 7/14 (Guest: Munka) \$8
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LYRICS BORN met JOYO VELARDE. Husband and wife, JOYO tours with LYRICS BORN. She has been touring with the celebrated (and Grammy) award-winning blues duo, LYRICS BORN. LYRICS BORN is a blues duo consisting of LYRICS BORN and JOYO VELARDE. LYRICS BORN is a blues duo consisting of LYRICS BORN and JOYO VELARDE. LYRICS BORN is a blues duo consisting of LYRICS BORN and JOYO VELARDE.

FRIDAY, 7/15 (Guest: Munka) \$10
NOTES
Head: DJ Gernall

SATURDAY, 7/16 (Guest: Munka) \$12
VINYL
Head: DJ Gernall

SUNDAY, 7/17 (Guest: Munka) FREE
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A three piece band, slightly looser with groovy beats and funky rhythms. Styles range from reggae to rock to funk and jazz.

MONDAY, 7/18 (Guest: Munka) \$10
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SF's best Jazz, Funk, Hip-Hop & Blues. You Don't Want To Miss This!! (Reservations Requested for the Musashi)

TUESDAY, 7/19 (Guest: Munka) \$5
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JON HARRISON (Bass) (Hideo Kobayashi)
ETHAN OKAMURA (Unlabeled Handbells/Guitar)
ALEXIS RADON (Vocals/Drum)
TODD THOMAS (Vocals/Guitar)

WEDNESDAY, 7/20 (Guest: Munka) \$10
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MIEE PETERS (Sax & Staff - Funk/Pop/Rock/Reggae)
JOE COLEMAN (Guitar - Tree of Prege)
TERRY POLO (Keys - Funk/Pop/Rock/Reggae)
JOHN HERRERA (Bass - Zappa)
TOMMY DUNK (Drums - Funk/Pop/Rock/Reggae)
Plus: SPECIAL GUESTS

THURSDAY, 7/21 (Guest: Munka) \$10
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door \$3
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MONDAY, JULY 18
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DAVID DONDERO
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ELIXIR
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music listings

Sunday 17

From page 63

Salsa Sundays El Rio. 3-8pm. \$8. Salsa dances classes and live music.
Sanctuary Factory 525, 525 Harrison; 339-8686. 10pm-6am. \$20
Shack Up! Arrow. 10pm-2am, free. Indie, art rock, soul, psychedelic, new wave, and funk with Tony Machine, Charles Kutch, and Melanie Valentine.
Sh'elixir Elixir, 3200 16th St; 552-1633. 9pm. A lesbian party.
Smile Hush Hush Lounge. 9pm-2am. \$5. Live bands and DJ Neil.
Spundae 1015 Folsom. 9pm-6am. \$5. With rotating DJs and special guests.
Tango Crash Course Live Art Gallery, 151 Potrero; 305-8242. 2pm. \$50. Straight and queer-friendly tango lessons.
Tea Dance Eight. 3pm-midnight. A daytime dance party.
Tropical Sundays Metronome Dance Center. 6:30pm. \$4-8. Beginner salsa, merengue, and bachata lessons, followed by a DJ dance party.
Ugly Delirium. 10pm. With DJs.

Bay Area

Butta Oasis, 135 12th St, Oak; (510) 763-0404. 2-8pm. \$5-7. An afternoon t-dance for women.
Kingman's Lucky Lounge 3332 Grand, Oak; (510) 465-KING. 9pm. With Jamin.
King of Kings Shattuck Downlow. 8pm-2am. \$5. Reggae dance night with DJ Smoky and guests.
Sunshine's Soul Sundays Lucie Lounge, 2086 Allston Way, Berk; (510) 841-1390. 5pm-midnight, free. Classic and neo-soul; and Chicago-style stepping hosted by 7Broke Brothers.
White Horse Bar 8pm. DJ night.

Monday 18

Rock/blues/hip-hop

Beck, Le Tigre Bill Graham Civic Auditorium, 99 Grove; (510) 444-TLX. 7:30pm. \$35.
Clay Bell Ireland's 32. 9pm.
Belinda Blair Biscuits and Blues. 8:30pm. \$7.50.
CC's Acoustic Underground Showcase! Cafe du Nord. 9pm. \$7. With Alex Degraasi, Mokai, and members of Aphrodite. See 8 Days a Week, page 48.
EyeKrite Elbo Room. 8pm. \$5.
'Local Spotlight' Plush Room. 8pm, free.
True Margrit 101 California; 362-2500. Noon, free.
Musashi Trio, Raw Deluxe, Jazz Mafia Boom Boom Room. 9:30pm, free. See 8 Days a Week, page 48.
Octomutt Rite Spot. 8pm, free.
Suffjan Stevens, Liz James Great American Music Hall. 8pm. \$15.
Weird War, Mixel Pixel, Dirty Eagles Bottom of the Hill. 9pm. \$8. See 8 Days a Week, page 48.

Jazz/new music

Bishop Norman Williams Quintet Les Jolins jazz Bistro. 8pm.
Monk's Music Trio Simple Pleasures Cafe. 8pm, free.
'Pacific Sticks Showcase Concert' Musicians Union Hall, 119 Ninth St; (650) 365-1039. 7:30. \$5-10.
Eric Shifrin Washington Square Bar and Grill. 7pm.

Bay Area

John Ellis Quartet Yoshi's. 8 and 10pm. \$10-14.

Folk/world/country

Homespun Rowdy Amnesia. 8:30pm, free.
I Don't Like Mondays Blondie's Bar and No Grill, 540 Valencia; 864-2419. 8:30pm, free. Open mic and acoustic music showcase with Alabaster Adams.

Bay Area

Traditional Irish music session Starry Plough. 9pm, free.

Dance clubs

Club Dread StudioZ. 10pm-3am. \$5, women free before 11:30pm. Reggae and dancehall.
Club Fresh The Cafe, 2367 Market; 861-3846. 8pm-2am. \$2. Gay and lesbian hip-hop club.
Club Neon Make-Out Room. 10pm. Rock, hip-hop, funk, soul, disco, electro, and indie with DJs Jamie Jams, Emdee, Little Melanie, Aidan, Nadine, and guests.
Death Guild Glas Kat. 9:30pm. \$5.
Falling Down Mondays Milk. 9pm. \$3-5. Skate videos and classic '80s hits with DJs B-Case, Julia, Rooster, Webb, Satva, Ross Hoff, Toph One, and 4AM.

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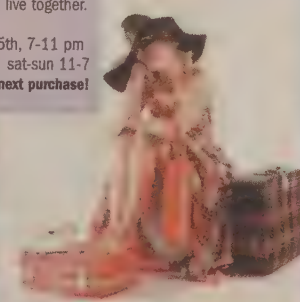
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Bergen, SF, Paris, Munich ...

By Ken Taylor

Sure, I might typically come off as some high-brow cultural aesthete, foisting on you each week my well-balanced accounts of and thoughts on our fair city's club scene, but deep down within me there's a longing to do two wild and crazy things: write *High Fidelity*-style dissertations on how pop music affects my daily life, and sing from the rooftops.

My inspiration for both lately has been the comprehensively archived back catalog of Gallic pop king Serge Gainsbourg. But while prancing delicately around the room and crooning "Ford Mustang" to my heart's content, I've realized that even Gainsbourg's masterpieces can use a little tweak now and again. Enter his 1979 dub and reggae experiments with Rita Marley and Sly and Robbie, titled *Aux Armes et Cætera* (Polydor), and the figurative scents of Gitanes and ganja mingle together for a sound clash all their own.

Perhaps Norwegian singer Annie's peppy hybrid isn't quite as unexpected as Parisian-pop-meets-Kingston dub, but her Mighty show July 1 definitely found her adapting the sounds of Gainsbourg's vocal protégés Jane Birkin and Brigitte Bardot while volleying her own icy electro-chic shtick into the mix. With months and months of Internet-driven buzz behind her, the Bergen-born singer drew quite a cross-section of hip boys and girls, although ultimately her next-big-thing hype failed to follow through. Thin vocals and sound difficulties aside, the synchronicity between Annie and her DJ-programmer partner was sloppy throughout, and it practically fell apart during the hit "Heartbeat," which played like an amateurish remix. Luckily for her, though, when a crowd is as hell-bent on having fun as this one was, Annie could do no wrong. And for me, Popsene resident Omar Perez's opening set of killer electro-house tunes, including Chicks on Speed covering Tom Tom Club, and Droyds covering Squeeze, made for pretty much my all-time favorite DJ set since moving to SF nearly two years ago, and I kept the sweet taste in my mouth for days (and record store visits) to follow.

Everybody's talkin' 'bout ... pop

So, with Annie's faltering performance fresh on my mind, I strongly advocated that my recent day-job departure sendoff take place at a karaoke joint, where I'd be free to confidently indulge my hankering to drunkenly belt out Dr. Hook's "Sylvia's Mother" or some other schmaltzy '70s radio hit. (Yeah, I know that one was never a hit.) But I found the Mint Karaoke Lounge is hardly the place for "k" greenhorns to test the waters. I mean, I can sing, just like I can run when I need to, but for those who define the term with strict standards, these pipes won't normally pass muster. Thanks, however, to a monopoly of the KJ's playlist by the club's regulars, an avid RuPaul fan, and a midweek corporate gathering, I escaped scott-free from any embarrassing ditty-singing duties. And later in the week, while standing in line for a screening of *Me and You and Everyone We Know* at the Lumiere and witnessing an absolute butcher job of Journey's "Don't Stop Believin'" coming from the bar next door, I realized that Polk gulch's Encore Karaoke Lounge is a bit more my speed. Don't stop believin' — in the karaoke world, they're words to live by.

OK, here's a quick story. Last year, I'm back home for Christmas at my cousins' house, I'm playing some Nintendotingymadoodle that the kids are into, and I discover that I'm a natural at this game called Dance Dance Revolution. If my mastery of video game system names is any indicator, you'll understand that I typically fail miserably at these things, but because of my unabashed love for Junior Senior's "Move Your Feet," a classic on the gay dance-pop circuit of a couple years back, I impress my family to no end with my brilliant moves — all on beat, I'll add — and perfect recitation of the song's rather simplistic, stuttered lyrics. There were plenty of other similarly silly club tracks in the game's database — something by Eiffel 65 and a bad, bad, bad Pet Shop Boys remix — but they all sucked. My teenage cousins quizzed me: "Why do you like that song but hate the others? They're all the same." I had nothing to say. But now I'm intent on figuring out exactly why I dig "Move Your Feet" to such a weird degree, and hopefully I'll chat about it with the Denmark band's Jeppe Laursen at his DJ gig July 15 at Blow Up, not so much for my own personal edification but to be able to explain to my younger relatives why something so wrong can feel so right. ♦

Popsene presents Foreign Born, Thurs/14, 10 p.m., 330 Ritch, 330 Ritch, SF. \$5. (415) 541-9574.

Blow Up presents DJ Jeppe Laursen of Junior Senior, Fri/15, 10 p.m., Rickshaw Stop, 155 Fell, SF. \$7. (415) 861-2011.

Mint Karaoke Lounge is open daily, noon–2 a.m., 1942 Market, SF. Free. (415) 626-4726.

Encore Karaoke Lounge is open daily, 6 p.m.–2 a.m., 1550 California, SF. Free. (415) 775-0442. E-mail Ken Taylor at synthetic@sfbg.com.

Grateful Dead Jams Nickie's BBQ, 9pm-2am. Dark Star Dan plays rare Grateful Dead tracks.

Gypsy's Curse Beauty Bar 10pm-2am, free. With Pandora and DJ Arusha.

Harry Denton's Starlight Room Midnight, \$5. With DJ Sammi.

Lingba Lounge 8pm-midnight, free. Downtempo lounge beats with Bee Dub, Etern, and Devlin.

94117 Madrone Lounge 6pm-midnight, free. Local art, music, and more.

Ready Steady Go! Arrow 10pm-2am, free. Indie rock and Brit-pop with DJs Christina and Jakedraphonic.

Redwood Room 8pm-midnight. Jazz with Consuelo Kevin.

Rock Out Annie's Cocktail Lounge 15 Boardman Pl; 703-0865. 9pm, free. Punk, garage, rockabilly, psychobilly, and more.

Sex, Sex, and More Sexxx Delirium 10pm-2am, free. Rock 'n' roll, hip-hop, and indie with Brett Wilde and DJ Luv.

Solid Lounge Wish, 1539 Folsom; 278-9474. 7pm-2am, free. Downtempo, lounge, and groove with M. Klein, Chardmo, and guests.

Soul House Red Eye Lounge 1337 Mission; 437-1337. 9pm-2am, \$5, free before 11pm. House music with DJs Tune, Abdul, and Mike Anon.

Tunnel Top 10pm-2am. Jazz with DJ David Boyce.

Vroom El Rio 8pm-midnight, \$2. Punk, funk, and soul.

Bay Area

Kingman's Lucky Lounge 9pm-2am. With DJ Michael.

Not Your Daddy's Cadillac Cafe Van Kleef, 1621 Telegraph, Oak; (510) 763-7711. 10pm-2am, free. With DJ Kitty, Prozack Turner, and friends.

Reggae Got Soul Julie's Coffee and Tea Garden, 1223 Park, Alameda; (510) 865-2385. 7-9pm, free. Jamaican reggae with DJ Kizzy Killmeister.

Think Tank Shatuck Downlow 9:30pm-2am, free. Funk, soul, rock, downtempo, and breaks.

tuesday 19

Rock/blues/hip-hop

Abandoned Pools, Gram Rabbit Cafe du Nord. 9pm, \$8. See 8 Days a Week, page 48.

Aquabats, Epoxies, Phenomenauts Slim's. 8pm, \$16.

Bantercut Strategy Ireland's 32. 9pm.

Bark Bark Bark, Hot Toddlies, DJ Steena Lynn Studio Z.

8pm, \$2.

Fat Tuesday Band Biscuits and Blues. 8:30pm, \$7.50.

Continued on page 66

synthetic pleasures

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THE RICHER THE FLAVOR.

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 - Garrin Benfield
 FRIDAY 7/15 9PM \$8 DOOR
Kinski
 - Residual Echoes
 - Mammatus
 SATURDAY 7/16 9PM \$10, \$15
In Bed With Fairy Butch
 SUNDAY 7/17 4PM KID'S SHOW
 CHILDREN \$5, ADULTS \$10
Charity Kahn and the JAMBand
 SUNDAY 7/17 9PM \$7 DOOR
I Can Lick Any SOB
In The House
 - 77 El Deora
 TUESDAY 7/19 9PM \$7 DOOR
Big Ben
 - Lesser Lights
 - Helen Renault
 WEDNESDAY 7/20 9PM \$7 DOOR
Vanessa Morrison
 - Our Lady of the Highway
 - Anna Coogan and the North 19
 7/21 - DAN BERN
 7/22 - THE BRIEFS
 7/23 - AMOEBAPOOZA
 7/24 - BLUE MAY
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 Thursday, July 16 9pm - \$8
 SAVOR CON CLAVES PRESENTS ***
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 Friday, July 17 10pm - \$10
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 Sunday, July 17 9pm - \$6
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 Monday, July 18 8pm - \$5
 *** ELBO ROOM PRESENTS ***
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 Thursday, July 14th 8pm
A HAWK & A HACKSAW
 A Hawk & A Hack saw's new album "Darkness At Noon" mixes in garage folk, mariachi & Appalachian fiddle music. Just the mishmash of tracks you'd expect from Jeremy Barnes. (The famed drummer of Neutral Milk Hotel)
 Friday, July 15th 8pm
KINSKI
 Live, in support of "Alpine State," Kinski combines avant-garde experimentalism, Krautrock, and gut-level rock 'n' roll. Come down & witness the power & outright thrill of the guitar used as an locomotive.
 Saturday, July 16th 9pm
 Amoeba Homegrown Presents
SEAN HAYES
 In support of "Bibiana Chicks," an upcoming local musician Sean Hayes... "the vocals, every creak and catch and quaver, are just a part of what makes this album lovely." - SF Bay Guardian
 Wednesday, July 20th 8pm
THE KNITTERS
 (After a 20 year hiatus, they're back and live at Amoeba!)
 Legendary members of the punk band X, have teamed up with Dave Alvin & Jenny Ray Bartel to perform originals and reworked classics from "The Modern Sounds of The Knitters" - out now!
 Saturday, July 23rd 8pm
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musicistings
Tuesday 19
 From page 65
Girlfriend Experience, Steve Barton, Candy from Strangers, Newman Bottom of the Hill, 9pm. \$7
Jana Hunter, Ken Reaume Hemlock Tavern. 6:30pm, \$5.
Shan Kenner Rite Spot, 9pm, free
Kings of Leon, Secret Machine, Shout Out Louds Fillmore. 8:30pm, \$25.
Knitters, Phranc Great American Hall. 9pm, \$25.
Korby and friends, Boom Boom Room. 9:30pm, \$5.
Nightingale, Nudity, Turks Hemlock Tavern. 9:30pm, \$6.
Bay Area
Robert Plant Paramount Theatre. 8pm, \$45-125.
Steve Freund Trio Ivy Room. 9:30pm, \$5.
Jazz/new music
Barry Finnerty and His Straight Ahead Trio Savannah Jazz. 8pm, \$5.
Beach Nut Jam Beach Chalet. 6:30pm.
Cecil Wells Quintet, Les Joules Jazz Bistro. 8pm.
Fil Lorenz Soul-tet Alpha Bar, 3848 Geary; 244-6989, 8:30pm, free.
Heart of the City Boeddeker Park, Jones and Eddy; 362-2500. Noon, free.
Sonny Holland Plush Room. 8pm, \$25.
Chris Huson Washington Square Bar and Grill. 7pm.
Ricardo Scales Top of the Mark. 7pm, \$5.
Stompy Jones Verdi Club, 2424 Mariposa; www.olderdtimey.net/tuesdays.html. 9pm, \$12.
Bay Area
'Jazzschool Tuesdays' Jupiter. 8pm, free
Brian Kane Downtown. 8pm.
Latin Jazz Youth Ensemble of San Francisco Yoshi's. 8 and 10pm, \$10.
Sarah Manning Trio Anna's Jazz Island, 2120 Allston Way, Berk; (510) 841-5299. 8pm, \$12.
Folk/world/country
Acoustic open mic Azum East, 1233 Polk; 474-7743. 7-10pm.
Michael Duffy Plough and Stars. 9pm.
Los Pinguos Elbo Room. 9pm, \$6.
'Rockin' Java Open Mic for Musicians' Rockin' Java, 1821 Haight; (415) 8842. 7:30-9:30pm.
Bay Area
Starry Plough Open Mic Starry Plough. 7:30pm, free.
Wild Catinoulas Ashkenaz. 9:30pm, \$9.
Dance clubs
Ace of Clubs Cherry Bar and Lounge. 9pm, \$5.
Punk, rock, glam, and metal with DJs and live bands.
Argentine Tango Practica Metronome Dance Center. 9pm-midnight, \$5.
Asia/Africa/Arabia Nickie's BBQ. 9pm-2am. DJ
 Chef 1 Sabbath spins a blend of international music.
Ay Karamba Salsa Glas Kat. 7:45pm-2am. Live salsa bands, Latin DJs, and dancing.
Broke as Fuck Element Lounge, 1028 Geary; 571-1362. 10pm-2am, \$3. Hip-hop, dancehall, funk, and soul with DJs 4aM, Havoc, Ivy, and Centipede.
The Headphone Mix Delirium. 10pm-2am, free. A rock 'n' roll party presented by Alabaster Adams and Miss Rye.
The Clap! Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, \$3. Power-punk, glitter-rock, 70s soul and disco, and more with DJs Gary Fernbo and Der Blaue Reiter.
Coco Rico Tunnel Top. 10pm-2am, free. Latin, Brazilian, and Caribbean rhythms with DJ Vanka, Don Bustamante, and guests.
Development AsiaSF 10pm. Reference, Raygun, and Mykul Crane spin breakfast and house.
DIY Karaoke Annie's Cocktail Lounge, 15 Boardman Pl; 703-0865. 9pm, free.
Elevator in the Brain Hotel Sublounge. 9pm-2am, free. Indie pop and rock with DJ Doublekick and guest.
Exist Wish, 1539 Folsom; 278-9474. 7pm-2am, free. Hip-hop, lounge, downtempo, and more.
Feel Good Soluma Cafe and Lounge, 272 McAllister; 621-2200. 9pm-1am, free. R&B and soul with Mai-Lei and Sakel.
Harry Denton's Starlight Room Midnight, \$5. With DJ Sammi.
Hugger Muger Lite. 9pm, free. With Forest Green, Andy Wu, and Clarity.
Hush House Lounge. 7:30-9:30pm, free. Happy hour.
 "Dust Till Dawn", 9:30pm-2am, \$3. With DJ Centipede and guests.

Continued on page 68

1991-2004

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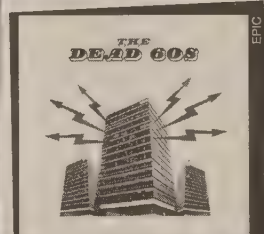
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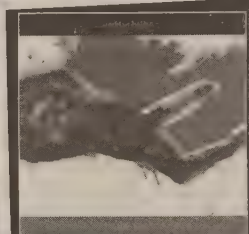
METAL TIVVINS
MF DOOM
Asylum 8+D
The most powerful villain has returned with another Asylum volume. Featuring a new cast of characters and a new sound, this is a must-have for all fans of the series.

12⁹⁹ CD

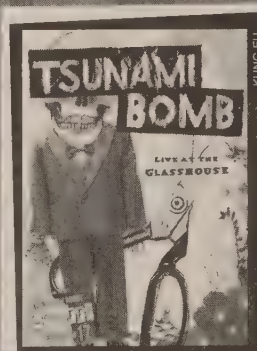
THE DEAD 60s
The Dead 60s
New single "1966" from the band's first new album in 10 years. The band's new sound is a mix of old and new, with a focus on the band's roots.

11⁹⁹ CD

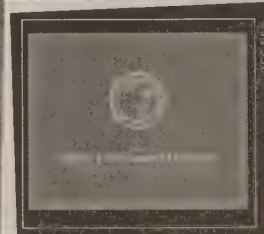
FANTASTIC 4
THE ALBUM
Various Artists
This new album features a collection of songs from the band's first new album in 10 years. The band's new sound is a mix of old and new, with a focus on the band's roots.

14⁹⁹ CD

ADRIAN BELEW
Side Two
The vocalist of King Crimson, Adrian Belew releases the 2nd in a series of inventive albums. Side Two stems from a desire to explore the more electronic side of music.

14⁹⁹ CD

TSUNAMI BOMB
LIVE AT THE GLASSHOUSE
This band's new album features a collection of songs from the band's first new album in 10 years. The band's new sound is a mix of old and new, with a focus on the band's roots.

12⁹⁹ CD

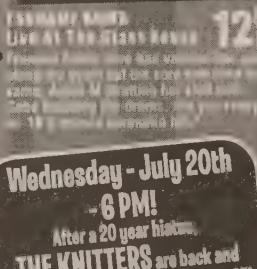
BRIAN JONESTOWN MASSACRE
Terror Powerment
Wonderland
This band's new album features a collection of songs from the band's first new album in 10 years. The band's new sound is a mix of old and new, with a focus on the band's roots.

15⁹⁹ CD

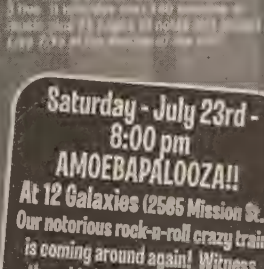
KINGS OF LEON
A LITTLE HISTORY
Live at the Glasshouse
This band's new album features a collection of songs from the band's first new album in 10 years. The band's new sound is a mix of old and new, with a focus on the band's roots.

12⁹⁹ CD

KELLY OSBOURNE
Sleeping in the Morning
This band's new album features a collection of songs from the band's first new album in 10 years. The band's new sound is a mix of old and new, with a focus on the band's roots.

12⁹⁹ CD

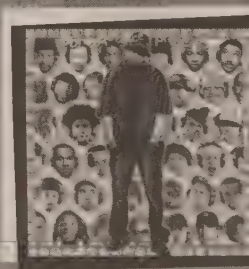
THE KNITTERS
After a 20 year hiatus, performing LIVE at Amoeba Music, SF! FREE & ALL AGES Welcome! For the most up-to-date on the latest and greatest at Amoeba, visit www.amoebamusic.com and sign up for our weekly newsletter!



Saturday - July 23rd - 8:00 pm
AMOEBA PALOOZA!!
At 12 Galaxies (2565 Mission St.) Our notorious rock-n-roll crazy train is coming around again! Witness the rebirth of your fave Amoeba employees as we try to reinvent the spirit of rawk with our various tributes, amalgamations, and off-kilter antics. Guaranteed fun!



DI HARRY
This band's new album features a collection of songs from the band's first new album in 10 years. The band's new sound is a mix of old and new, with a focus on the band's roots.

13⁹⁹ CD

CONVERGENCE
A Little History
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13⁹⁹ CD

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\$2.50 WELL AND PINT...HEATED PATIO

WED 7/13 **MAGNETIC WEDNESDAYS**
SHEAL KNEIVAL, FLUT, LOZEN
(HARD ROCK/METAL) 8PM \$6

THUR 7/14 **BENEFIT FOR JFLAC**
W/DJS SPINNING ROOTS/HIP HOP
\$5-\$12 S.S.

FRI 7/15 **FREE TAMALES, BAY OYSTERS ON THE HALF SHELL**
DJ TRILLZ
SPINS HIP-HOP, DANCEHALL, SALSA,
REGGAETON 6-8PM NO COVER

TIMA WORLD DANCE PARTY
DJS GROOVIN' 2 KEEP YOU MOVIN' IN 2
ROOMS, \$5 AFTER 10PM

SAT 7/16 **CLUB REVIVAL**
COAL PITTS, WASH,
JUDEA EDEN BAND, & MORE
ON THE PATIO 3PM (S.S.)

SUN 7/17 **TARTUFL, EBB & FLOW,**
& RADIO YES
SYNTH PSYCH ROCK 9PM \$7

SALSA SUNDAYS
BAND ERIC KANGEL Y
SU ORQUESTA AMERICA
3PM \$8 COVER ON THE PATIO
FREE BBQ WHILE IT LASTS

MON 7/18 **DOLLAR DRINKS DAY & VROOM**
ALL DAY WELL & NATTY LITE FOR A \$1
DJS SPINNING FUNK, PUNK, AND SOUL
8PM \$3

TUE 7/19 **JACKSCREW (CD RELEASE)**
BUNNY
9PM FREE

"BEST SALSA CLUB" -MAY GUARDIAN

Rosapalooza

SAT 7/16

Ray de la Paz

and **Johnny Polanco**

CELEBRATING DIA DE SAN JUAN
SAT. JULY 16, 2005

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THURS 7/14 Soul/Rock
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FRI 7/15 Rock Pop/Americana \$10
BOYS GONE WILD
featuring members of **STROKE 9**
& **VERTICAL HORIZON**
PASSENGER

SAT 7/16 Rock \$8
SPIRITUAL MACHINE
DAY ONE SYMPHONY

WED 7/20 Rock \$5
A Shot at the CABO WABO
A national battle of the bands competition
Miller, Jon Roniger,
Castles in Spain

THURS 7/21 Roots Rock \$5
GABRIEL LACKNER

FRI 7/22 Psychedelic Soul/Rock \$7
SMOKEDADDIES
HAZERFAN

SAT 7/23 Hip Hop \$5
HUSTLE SIMMONS
BRO HYDEZ, ERASE E
DAP, YO CUZZOS
CERTIFY, LADY LUST
hosted by Black Swan

406 Stewart St. 5th Ave • 415.407.8243
WWW.TUESDAYSAHON.COM

events listings

Tuesday 19

From page 66

Industrial Strength Dragon Bar, 473 Broadway; 834-9383. 9pm-2am, free. Hip-hop.

Lo-blo Arrow. 10pm-2am, free. Rock, pop, hip-hop, and more with Fletcher and guests.

Mockingbird Beauty Bar, 10pm-2am, free. '80s and '90s rock, punk, new wave, post pop, and more.

Rock Out Karaoke Amnesia. 9pm, free. With Glen Van Halen.

Rub a Dub Tuesdays Voda, 56 Belden; 677-9242. 9pm-2am, free. With Mr. E, Wisdom, and Rascue.

Spread Love Madrone Lounge. 6pm-midnight, free. Dub, reggae, soul, R&B, funk, and hip-hop with DIs B-Love and Romanowski.

Taboo Pink, 2925 16th St; www.pinksf.com. 9pm-2am, \$5. With David Harness.

Taco Tuesdays Luna Lounge, 1192 Folsom; 626-6043. 6-10pm. House music with M3, Anthony Garlic, and Chulada.

Tightwad Tuesdays 26 Mix. 9pm, \$3. Hip-hop, R&B, and club classics with Mark Spitz and special guests.

Take Tuesdays Anu Bar, 43 Sixth St; 543-3505. www.anu-bar.com. 10pm-2am, free. With Dawn of Sound.

TrannyShack The Stud. 10pm-3am. A drag show with hostess Helkina.

Trashcan Tuesdays Skylark. 9pm-2am, free. Throwaway rock from the '70s and '80s with DJ Kyle.

Tsunami Tuesdays Oxygen Bar, Sushi and Sake Lounge. 8pm-midnight. Old-school and funk with DJ Rickochet.

Versus Tuesdays Hush Hush Lounge. 9pm-2am, free. With Centipede, 4AM, Satva, Swayzee, Toph, and Vin Sol.

Bay Area

Jazzmine Kingman's Lucky Lounge. 9pm, free. Jazz, soul, and rare grooves with DJ Jrs.

Phat Tuesday Club Rimshot, 2111 Franklin, Oakl; (510) 444-2266. 6pm-2am. Old-school, deep house, neo-soul, R&B, hip-hop, and dancehall.

THIS WEEK AT GAMH

WED. JULY 13
PUBBLINGHO PRESENTS
MARCI FOUR SERRURING
TINARIWEN
PLUS MARKUS JAMES

DOORS 7:30, SHOW 8:00

THURS. JULY 14
JOE ELY DUO
(JOE ELY & JOEL GUZMAN)
PLUS TOSHIO HIRANO
DOORS 7:30, SHOW 8:00

SAT. JULY 16
AN EVENING WITH RIO DE JANEIRO
BOSSA NOVA - BRAZILIAN POP TRIO...
BOSSACUCANOVA

DOORS 7:30, SHOW 8:00

CHICAGO
CHICAGO BLUES REUNION
BURIED ALIVE IN THE BLUES

FRI. JULY 15
CHICAGO BLUES REUNION BAND
W/ BARRY GOLDBERG, HARVEY MANDEL, HICK
GRAVENITEZ, FAN LAY, TRACY NELSON, CORKY FISSEL
• JAZZ/FUNK/BLUES • DOORS 7:30 / SHOW 9

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mezzanine

FRIDAY 7.15.05 9PM
MEZZANINE PRESENTS
CLUB BANG! L.A.
DJ CARLOS D. (INTERPOL)
BOOM BIP
PIPER FERGUSON
\$10 LIMITED ADVANCE @ TICKETWEB.COM 21+

SATURDAY 7.16.05 9PM
MEZZANINE PRESENTS
A NIGHT OF UNSIGNED WONDER
THE CATHOLIC COMB
MAY POLE
THE STARS OF TRACK & FIELD
DJ SET BY: THE KING OF FRANCE
\$10 ADVANCE @ TICKETWEB.COM 21+

FRIDAY 7.22.05 10PM-4AM
SPUNDAE & MEZZANINE PRESENT
M.I.K.E. (AKA PUSH)
TAJ
\$10 ADVANCE @ TICKETWEB.COM 21+

SATURDAY 7.23.05 10PM-6AM
MEZZANINE PRESENTS
QUEER AS FOLK ANCIENT BABYLON TOUR
MANNY LEHMAN
RKM
\$25 ADVANCE @ TICKETWEB.COM / \$35 DOOR 21+

444 Jessie Street @ Mint - San Francisco
www.mezzaninest.com 21 & older w/d only 1+ (415) 625 8890

events

Events listings are compiled by Laurie Koh. See 8 Days a Week for information on how to submit items to the listings.

wednesday 13

Around town

'Herbs 101' Kingdom of Herbs, Port Commission Hearing Room, Ferry Building Marketplace, One Ferry Building; 331-3492. www.kingdomofherbs.com. 6-8pm, \$10-15. Rose Lovell-Sale demonstrates how to grow 15 essential herbs.

Benefits

Community Karma benefit Paragon Restaurant and Bar, 701 Second St; www.communitykarma.org. 6-9pm, \$25-35. Enjoy tasty appetizers, a silent auction and more. The evening benefits Community Karma and La Casa de las Madres.

Bay Area

'Burning Man Desert Arts Preview' The Crucible, 1260 Seventh St, Oakl; (510) 444-0919. www.the-crucible.org. 7-11pm, free. The Crucible hosts a preview of Burning Man art at this 2005 Fire Arts Festival exhibition.

thursday 14

Around town

'An Evening of Russian Folk Music with Jonnie Pelkny' Richmond/Senator Milton Marks Branch Library, 351 Ninth Ave; www.sfl.org. 7pm, free. Pelkny sings Russian folk songs and accompanies herself on guitar.

Broke-Ass Stuart Balazo Gallery, 2183 Mission; www.balazogallery.com. 9pm, \$1. See 8 Days a Week, page 48.

Continued on page 71

East Bay

up coming: **entertainment**

THE SHATTUCK DOWN LOW PRESENTS
Beenie Man
Fri. & Sat., July 22 & 23

With over 50 Jamaican #1's, Beenie Man is dancehall's most consistent and persistent performer. With ever-growing-cross over appeal and a burgeoning US fan-base, things are only going to get bigger for the man from Waterhouse, Kingston. Like his new hit song, Beenie is truly the "King of the Dancehall."

fri JULY 22nd & sat JULY 23rd

BEENIE MAN



Shattuck Down Low

TANTO METRO+DEVONTE + SILVERCAT

fri JULY 15-LAE w/ Ranch Hound Brown
sat JULY 16 - DJ SMOKE-1 & VINROC

Tickets Available:
FUNKY RIDDMS- 1921 Ashby Ave, Berkeley, (510) 548-RIDM
ART JAMAICAN MARKET-4042 Broadway, Oakland, (510) 652-2165
WISDOM RECORDS-4308 Mission st, San Fran, (415) 841-1258
PAPALOTE GRILL-3409 24th st, San Fran, (415) 970-8815

TICKETWEB.COM

SHATTUCKDOWNLOW.COM
2284 Shattuck Ave & Bancroft, (510) 548-1159
21 & over, doors & DJ's @ 8pm

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12 to 2am
Daily Cocktail Playpen



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Ivy Room

THUR 7/14
FREE- KOOL KYLE PRESENTS
"SO WHAT, LET'S PARTY!"

FRI 7/15
CRAIG HORTON

SAT 7/16
CARNETBALL JOHNSON, BYT

TUE 7/19
STEVE FREUND TRIO
+ SPECIAL GUESTS

WED 7/20
REVEREND GLASSEYE (BOSTON)
TIPPY CANOE & THE PADDELMEN

UPCOMING SHOWS:
7/22- THE BIPPES, SPECIAL ED, NAGG
7/24- CALL SIGN COBRA
7/29- SLIM CESSNA'S AUTO CLUB

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LOMMORI.COM PRESENTS

WED 7/13
SCUM OF THE EARTH
DOMESHOTS
BRAND NEW SIN
SOCIETY ONE
PUSH

MON 7/18
APHASIA
SHORTIE

WED 7/20
WITS END
FIAD
THIS DIALOGUE

THURS 7/21
A SHOT @ CABO WABO

UPCOMING SHOWS:
7/22 MINDNIGHT TRAIN
7/23 HEAD ABOVE WATER
7/29 WITS END
7/30 BERLIN

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Open for Lunch
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Dance Floor Open! Cuban Music!
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BOBBY WATSON & HORIZON
Featuring: Bobby Watson, Edmar E. Simon, Dwayne Burno & Victor Lewis

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WITH DREW GRESS & BEN PEROSKY

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JOHN JOHNSON & DANNI CRISMAN

1st Annual Dwyane Reinhardt Festival
ORRADO SCHMITT, FLORIN NICULESCU, SANDRON SCHMITT, LUDOVIC BIER, BRIAN TORRE
WITH SPECIAL GUEST: DAVID SANCHEZ

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STORK CLUB

47PM HAPPY HOUR DAILY DRINK SPECIALS

WED 7/13 YEA MING AND ANNA
JEFFREY MANSON
MEMBERS OF
MADERA ROAD
ALL MY PRETTY ONES

THUR 7/14 CONTINUOUS PEASANT
BLANCHE DEVERAUX
PAPER PLANES (LA)

FRI 7/15 MIKITO
CIRCLES OVER SIDELIGHTS
NEVER SAY DIE

SAT 7/16 TULLYCRAFT
THE F N B'S
TRACY ROAD

SAT 7/17 FEDERATION X
THE DT'S
THE SWAYBACK

TUE 7/19 SORCERY
CJ BOYD
SONYA GRETA
PORCH

THUR 7/20 NED
SHEVEL KNEVEL
LDZEN
COAL PITTS WASH

COMING SOON 7/26 THE GUITAR OUTLAWS
7/28 GIANT VALUE

Happy Hour:
Sun.-Wed., until 9pm.
4-8PM \$2 PBR/\$3 WELL

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47PM HAPPY HOUR, DAILY DRINK SPECIALS

Blakes

THU 7/14 with **Spank**
DJ SOLARZ STUDENT NIGHT

FRI 7/15 **The People**
Latin Soul Funk Groove

\$10

Soul Captives - Sinclair

SAT 7/16 A Savage Productions

Tara Tinsley
CD Release

The Sevenmillionaires

Sound Boy \$10

The Burmese Crowd
Indie Rock

MON 7/18 The Songwriters Symposium
\$3 general \$2 musicians & students

WED 7/20 A Savage Productions
Hip Hop R & B Jazz, Jam
Precise Device
Propel \$7/dr

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SUNDAY JULY 31ST

ANKH and MIGHTY
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ROCK THE BELLS SAN FRANCISCO



**BUSTA
RHYMES**



METHOD MAN



REDMAN

(CUBAN LINX)

**GHOSTFACE
AND
RAEKWON**

GURU (FROM GANGSTARR)

Q-BERT . DEAD PREZ

MC SUPERNATURAL

ZION I - EQUIPTO

CROWN CITY ROCKERS

HOSTED BY: JEAN GRAE

REPRESENT + RESPECT + RECOGNIZE

: A WORLD-CLASS HIP HOP PLATFORM

**ALL AGES - ALL DAY
OUTDOOR FESTIVAL
BEER GARDENS FOR THE 21+
GATES OPEN AT 1:00PM**

Also featuring a massive indoor/outdoor festival complete with multiple stages showcasing all elements of Hip Hop culture, traditional vendor booths, multi-media experience, core sports exhibitions, and surprise performances. This is the first San Francisco Hip Hop Festival of this magnitude.

**\$40 TICKETS AT
MIGHTY119.COM**

\$85 VIP TICKETS (21+ ONLY) INCLUDES:
MIGHTY'S VIP LOUNGE

**ENTRANCE TO AFTERPARTY (\$25 VALUE)
SOUVENIR CREDENTIAL + COMMEMORATIVE POSTER
ACCESS TO FULL BAR AND AMENITIES
+ TWO DRINK TICKETS and MORE**

**LOCATED ON:
MIGHTY'S BLOCK**

**UTAH ST. between
15TH and ALAMEDA ST.
SAN FRANCISCO, CA**

GUERRILLA + UNION GUARDIAN MIGHTY
Promotional support from: Current TV, Future Primitive H.Q., BluFuzz, De Joint, YBR Promotions, Flavor Group, Massive Selector, + more

7

EVENTS SFBQ.COM

LANDMARK THEATRES' EMBARCADERO CENTER CINEMA 10th ANNIVERSARY PARTY

See the San Francisco Premiere of *ilex de la Iglesia's* black comedy *El Crimen Perfecto* (The Perfect Crime), introduced by filmmakers Finn Taylor (Cherish) and Judy Irving (The Wild Parrots of Telegraph Hill). All attendees will receive a gift bag courtesy of sponsors and friends. Event includes pre-film reception at Gallery One, immediately below the cinema. Enjoy food and drink from event sponsors, live music & performance. Proceeds benefit the San Francisco Film Society, presenters of the San Francisco International Film Festival.

July 14 @ One Embarcadero Center
LANDMARKTHEATRES.COM



FALLOUT AT THE RICKSHAW STOP

A roving rock 'n' roll dance club since 2002, with DJs who play rock, soul, indie, punk, and electronic dance music. Music to dance to, music to stand to, music to shout and holler at. A rock/soul/indie/electro dance party. This installment will feature a live set from Space Mtn. (LA), plus resident DJ Rantz and special guest Kevin Wood.

July 16 @ Rickshaw Stop, 155 Fell btw Van Ness & Franklin FALLOUTSF.COM

SUICIDE CLUB

The city's most infamous nightclub has hosted a decade of drunken debauchery! Join DJs Marco Vega (pills, suicide mixtape), Jenny Fake (fake, white diamonds) and Stain Pink (death rock booty call) with special guests from Club Shutter: Omar & Naka. Plus go-go girls and blood wrestling!

July 16 @ The Cat Club, 1190 Folsom at 8th St.

THE PLIMSOUls AT CAFE DU NORD

Early-1980's LA mainstays The Plimsouls, auteurs of the New Wave classic "A Million Miles Away", reunite in San Francisco for one of only two shows since 1997. Fronted by Peter Case, who will be joined by two of the three original band members.

July 17 @ Cafe du Nord, 2170 Market at Sanchez
CAFEDUNORD.COM

2005 EGETOWN NEW MUSIC SUMMIT

This is the 4th year of the Edgetown New Music Summit. This year we are proud to feature some of the most innovative and pioneering new music that is currently happening in California. The Festival's expanded performance schedule will include film, and sound ranging from harsh noise, electronic manipulation, to raging new improvisation reflecting a wide range and genre busting exploration of music and sound from up and down the California coastline.

July 21-24 @ various Bay Area venues
EDGETONERECORDS.COM

THE 25th SAN FRANCISCO JEWISH FILM FESTIVAL

See some 49 films from 15 countries, including a special retrospective on Jews and the Hollywood Blacklist, a spotlight on the dynamic filmmaking scene in Israel, and lots of parties, guests, discussions with filmmakers and much more!

July 21 - August 8 @ various Bay Area film venues
SFJFF.ORG

A DECLARATION OF OIL INDEPENDENCE

A benefit event for the Clean Fuel Caravan Coalition, a local alternative fuel collective. Featuring Brazilian funk favorites Bat Mokumba, the soulful grooves of Hyim and the Fat Foakland Orchestra, and sexy vinyl selections by DJ Franky Boissy. In response to escalating global conflicts over oil the Clean Fuel Caravan Coalition provides education about alternative fuels (like biodiesel and veggie oil) and gives performance artists access to tour vehicles that run on these fuels.

July 23 @ The Independent, 628 Divisadero at Hayes
CLEANFUELCARAVAN.COM

1st ANNUAL PROHIBITION FOR PUBLIC SCHOOLS

A roaring 20s extravaganza to benefit public schools in our community! With live local jazz & blues; NOOR Belly Dance; presentations on beer, brewing and the Prohibition Era; fresh beers from every SF brewery; culinary treats from Dago Mary's; handmade "hootch-free" sodas; Roaring 20s Costume Contest; limited-edition t-shirts; brewery tours; and much more! Presented by the Rotary Club of San Francisco Bayview. All proceeds will be used in part to create a renewable scholarship program for children attending our community's public high schools.

July 23 @ Speakeasy Ales & Lagers, 1195 Evans Ave.
GOODBEER.COM

BENEFIT FOR WEST MEMPHIS 3 WORLD AWARENESS DAY

Featuring Jonathan Richman, Mark Kozelak, Paula Frazer, Dr. Frank of the Mr. T Experience, Chuck Prophet (w/ Stephanie Finch), Kelley Stoltz, Knife and Fork, MC Taylor, and more, plus a special guest appearance by Jello Biafra.

July 23 @ Swedish American Music Hall, 2170 Market at Sanchez
CAFEDUNORD.COM

SAN FRANCISCO THEATER FESTIVAL

An All-You-Can-Eat Smorgasbord of Live Theater for Every Taste! An amazing and unique one-day event at which 60 professional Bay Area theater groups and solo artists perform short pieces at 10 stages all located within the Yerba Buena arts complex. The event, which also includes an exciting series of children shows, runs the gamut from comedy to drama, musical to improv, hip-hop to Shakespeare, mime to storytelling. Admission to all shows is FREE.

July 24 @ Yerba Buena Center for the Arts, Mission & 3rd St.
SFTHEATERFESTIVAL.ORG

TOUR DE FAT 2005

Oil your bike chain and press the polyester, Tour de Fat is back in San Francisco! Come join us for a ballyhoo of bikes & beer sponsored by the New Belgium Brewing Company, makers of the acclaimed Fat Tire beer. Two parts bike rodeo and one part circus you can expect fire-jumping bike acts, cycling games, cruiser bike parade, live music, tasty eats and great beer, of course - and all proceeds benefit two great nonprofits: the San Francisco Bike Coalition & the Bay Area Ridge Trails Council!

July 30 @ Speedway Meadow, SF
NEWBELGIUM.COM

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The nation's #1 independent alternative

World Famous
CRAZY HORSE
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**SAN FRANCISCO'S
FINEST ADULT
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FEATURING **ASIAN XXX GODDESS
KIRAKENER**

**LIVE ON STAGE
JULY 14-16
9:30PM & 12:30AM**

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Chez Paree
GENTLEMAN'S CLUB



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MON-SAT: NOON-4AM
(Open Early on SATURDAY
back by Popular Demand!)

**50% OFF
ADMISSION**
with this ad

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We've got a
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Check us out.

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\$10

**MITCHELL BROTHERS
O'FARRELL**
POLK/O'FARRELL 776-6686 OPEN 11:30AM
DISCOUNT TICKET 11:30AM - 12:30PM & 5-6PM
VALIDATED PARKING

Who's in bed with Clear Channel?

ILLUSTRATION BY KIM BALCHAZAR

***SF Weekly* tells you
it's a local alternative newspaper.
So why are the *Weekly* folks
fooling around with
a greedy Texas corporation
that's hell-bent on muzzling
dissenting voices
and homogenizing the media?**



***SF Weekly*, owned by the Phoenix-based New Times chain, has gone into business
with Clear Channel, one of the nation's most notorious media conglomerates.
So what exactly does *SF Weekly's* new bedfellow stand for? Here's what:**

Clear Channel equals monopoly media

The Texas giant owns 1,200 radio stations, including 7 in San Francisco, as well as half the city's billboards — and Bill Graham Presents, the concert promoter. They're everywhere.

Clear Channel equals censorship

Clear Channel fired Davy D from KMEL right after he promoted Rep. Barbara Lee's opposition to the war. Clear Channel banned John Lennon's "Imagine" from the airwaves after Sept. 11. Clear Channel kicked Howard Stern off the air as soon as he started complaining about Bush's FCC. Creepy stuff.

Clear Channel equals Bush

The Mays family, which owns a plurality of Clear Channel stock, was a big contributor to Bush and other Republican campaigns. Clear Channel's stations sponsored pro-Bush, pro-war rallies. Enough said.

Clear Channel equals *SF Weekly*

Several weeks ago, *SF Weekly* cut a deal with Clear Channel to put the *SF Weekly* name on Clear Channel's Warfield theater.* Ouch. This is silly, soulless, and a corporate stain on the face of a legendary venue. More important, the deal is a transparent scheme to divert concert advertising dollars from independent local media.

**There's more to being an authentic
San Francisco paper than putting "SF" in your name.
The Bay Guardian. Locally owned and operated since 1966.**

THE SAN FRANCISCO BAY

GUARDIAN

The Nation's #1 Independent Alternative

* SOURCE: SF CHRONICLE, 6/29/05; SF BAY GUARDIAN, 6/29/05



SAN FRANCISCO SYMPHONY

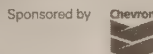


San Francisco Arts Commission PRESENT

JULY 8-29 | 2005

summer in the city

Classical favorites, family fare, plenty of star power, and a touch of soul!



The Best of Beethoven

THU JUL 14 8PM

Alastair Willis conductor
Kirill Gerstein piano
San Francisco Symphony

Beethoven *Egmont* Overture;
Piano Concerto No. 5, *Emperor*;
Symphony No. 7

200 years ago, Beethoven defined a new era in music. Hear Kirill Gerstein as he takes on Beethoven's monumental *Emperor* Concerto.

Tickets: \$15-\$62
1/2 PRICE FOR YOUTH!

Boléro!

FRI JUL 15 8PM

Alastair Willis conductor
Leila Josefowicz violin
San Francisco Symphony
French classics' greatest hits, featuring *Chausson's Poème*, Debussy's *Clair de lune*, Ravel's *Boléro*, and more.

Tickets: \$15-\$62
1/2 PRICE FOR YOUTH!

Natalie Cole

SAT JUL 16 8PM

Natalie Cole vocalist
Natalie Cole has delighted listeners with her distinctive vocal style: part jazz, part pop, and always soulful.

Tickets: \$20-\$85

Tango

THU JUL 21 8PM

JoAnn Falletta conductor
Daniel Binelli bandoneón
Polly Forman piano
Pilar Álvarez, Claudio Hoffmann dancers

San Francisco Symphony
Program includes *Tango dancing* and works by *Piazzolla*, *Ginastera*, and more!

You'll see masters of Tango dance to the works of some of the greatest composers of this music, from Argentina and other Central and South American countries.

Tickets: \$15-\$62
1/2 PRICE FOR YOUTH!

WARNER BROS. STUDIOS PRESENTS

Bugs Bunny on Broadway

FRI JUL 22 8PM

SAT JUL 23 2PM

George Daugherty conductor
San Francisco Symphony
Enjoy classic Looney Tunes on the silver screen, with George Daugherty and the Orchestra backing up that "wascally webbit" Bugs.

IM & © Warner Bros. Entertainment Inc. 1951

Tickets: \$29-\$62
1/2 PRICE FOR YOUTH!

Vivaldi's

Four Seasons

THU JUL 28 8PM

Scott Yoo conductor and violinist
San Francisco Symphony

Handel *Water Music*
J.S. Bach Suite No. 3
Vivaldi *The Four Seasons*

The Four Seasons is Vivaldi's most famous composition. It is a timeless classic that will put you in the mood for all seasons! Handel's *Water Music* is a splendid collection of melodic dance suites and one of the most loved works in the Baroque repertoire. The *Bustan Glabe* raves: Scott Yoo's conducting is "bold, heartfelt, and high-definition."

Tickets: \$15-\$62
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Chaka Khan

with the SFS

FRI JUL 29 8PM

Chaka Khan vocalist
Cornell Thipkin music director
San Francisco Symphony

Rolling Stone calls Khan's voice "an instrument of knowledge, carnality, spirituality, and intellect."

Tickets: \$20-\$85

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Programs subject to change

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artlistings

Sunday 17

From page 71

"festival of souls" and catch bon-style dance, a performance by the San Francisco Taiko Dojo, and more.

Benefits

'AIDS Walk San Francisco' Golden Gate Park, Ninth Ave. at Lincoln; 615-9255. www.aidswalk.net 2-4pm, free. Cheer the participants of this fundraising walk for the San Francisco AIDS Foundation.
'8th Annual Bay to Barkers' César Chávez Park, Berkeley Marina, Berk; www.berkeleyhumane.org. 10am-2pm, \$25-30. A 1.3-mile group walk with canine buddies is followed by a doggy Olympiad competition, a demonstration by University of California bomb squad dogs, and more. The event benefits the Berkeley East Bay Humane Society.

Bay Area

'Headlands Center for the Arts Summer Open House' Headlands Center for the Arts, 944 Fort Barry, Golden Gate National Recreation Area, Marin; www.headlands.org. Noon-5pm, free. Visitors will see visual and performance works by several Headlands artists-in-residence during this opportunity to tour the grounds.

monday 18

Benefits

'Hats Off to Counterpoint' Soluna Cafe, 272 McAllister; (510) 908-1552. 7pm-midnight, \$10. Compete in a hat contest, dance, watch a variety show, and bid on a silent auction at this fundraising fifth anniversary party for Counterpoint.
'Solar Living Institute Benefit' Café du Nord, 2170 Market; 522-6644. www.CAUSE-music.com. 8pm, \$7. Aphrodite, Rootstock, Alex Degrassi, and other musicians perform acoustic music to benefit the Solar Living Institute.

tuesday 19

Around town

'Latin American Labor Poetry, Music, and Film Night' Mission Cultural Center for Latino Arts, 2868 Mission; www.laborfest.net. 7pm, free. Alfonso Toxidor, Maria Medina Seratin, and others present poetry, music, and films as part of LaborFest 2005.
'Unwrapping Packaging' Commonwealth Club of California, 595 Market, 2nd flr; www.commonwealthclub.org. 6pm, \$8-15. Dan Imhof, author of *Paper of Plastic: Searching for Solutions to an Overpackaged World* discusses packaging reduction with environmentalist Randy Hayes.

art

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). For information on how to submit listings to this section, see 8 Days a Week. For complete listings go to www.sfbg.com.

museums

Cartoon Art Museum 655 Mission; CAR-TOON. Tues-Sun, 11am-5pm. \$6, \$4 students and seniors, \$2 for 6 to 12, free for members and children 5 and under. "Small Press Spotlight: Graham Annable." Works by the comic book artists. Through July 24. "Garfield: Meow and Then." Original artwork of the famous comic strip character by Jim Davis. Through Sept. 25. "Third Years of Farley." An exhibition celebrating the 30th anniversary of the Farley comic strip. Through Sept. 25.
Chinese Historical Society of America 965 Clay; (510) 439-6950. Sun-Wed, 11am-4pm; Fri-Sun, 11am-5pm; Thurs, 11am-7pm. \$4-8 (free first Thurs). "Blind as the Museum." An exhibition exploring blindness and the visual arts. Through July 24. See Critic's Choice. "Narrative Moral Models in Chinese and Japanese Painting." An exhibition demonstrating the influence of Confucian thought on Chinese and Japanese painting. Through July 24. "Eureka: The Eureka Fellowship Awards 2002-2004." Works by 12 Bay Area artists who received the Fleishacker Foundation's Eureka Fellowship between 2002 and 2004. Through Aug. 14. "Matrix 217: Haim Steinbach Work in Progress: Objects for People/Snapshots." An installation by Steinbach. Through Sept. 4. "Turning Corners." Innovative masterworks from the UC Berkeley Art Museum collection. Through Jan. 22. "Figurations." Recent paintings, photographs, and sculptures. Through Jan. 22.

5pm. "Máscaras: Masks of Mexico." Masks made out of wood, clay, animal skin, and papier-mâché. Through Aug. 27.

Museum of Craft and Folk Art Fort Mason Center, Bldg. A, Marina at Laguna; 775-0991. Sat, 10am-5pm; Tues-Fri, Sun, 11am-5pm (first Wed, 11am-7pm). Free. "Sanctuary in an Age of Commodity: The Art of Tobi Kahn." Various works by Kahn. "Puppets from Around the World." Puppets from North America, Latin America, Asia, Africa, and Europe. Through July 24.
Noel Hill Masonic Center 1111 California; 292-9191. Daily, 11am-7pm (Thurs, 10am-9pm). \$10-17. "The Universe Within: The Human Body Revealed." An exhibit presented by the Chinese Society for Anatomical Sciences and the Museum of Life Sciences, Beijing of plastinated human bodies and individual organs. Through Sept. 4.

San Francisco Museum of Modern Art 151 Third St; 357-4090. Fri-Tues, 10am-6pm; Thurs, 10am-9pm; Sat, 12-5pm. \$8 seniors, \$7 students, free for 12 and under and members (free first Tues; half price Thurs, 6-8:45pm). "New Work: Marilyn Minter." Paintings that examine the relationship between the body, photography, and painting. Through July 24. "Taking Place: Photographs from the Prentice and Paul Sack Collection." More than 280 vintage prints from the 1840s-1975 by various photographers. Through Sept. 6. "Jeremy Blake Winchester." Digital animations by Blake. Through Oct. 10. "The Art of Richard Tuttle." Almost 300 paintings, sculptures, and works on paper by Tuttle. Through Oct. 16. "2X4 Design Series 3." Books, custom wallpaper, and video by New York design-firm 2X4. Through Nov. 27. "Matisse and Beyond: The Painting and Sculpture Collection." Works from 1900 through 1969. Ongoing. "Between Art and Life: The Contemporary Painting and Sculpture Collection." Works from 1960 to the present exploring post-minimalism and conceptual art. Ongoing. "Paul Klee: Wit and Wordplay." Fifteen works focusing on Klee's sense of humor. Ongoing.
Yerba Buena Center for the Arts 701 Mission; 978-ARTS. Sun, Tues-Wed, noon-6pm; Thurs-Sat, noon-8pm. \$6, \$3 seniors, students, and youths, free for members (free first Tues); July 15-Nov. 6. "Bay Area Now 4." Works by 33 Bay Area artists and artists collectives including Chris Ballantyne, Kate Pocross, Xylor Jane, Gestalt Collective, Jim Joco, Hamburger Eyes, Keegan McHargue, Stretcher, and others (reception Fri/15, 8-11pm, \$12). July 16-Sept. 25.
Zeum Yerba Buena Gardens, 221 Fourth St; 777-2800. www.zeum.org. Wed-Sun, 11am-5pm. \$7, \$6 seniors and students; \$5 youths 4-18. "Green Cities: International Children's Art Competition on the Environment." Children's paintings from around the world. Through Aug. 28.

Bay Area

Judah L. Magnes Museum 2911 Russell, Berk; (510) 549-6950. Sun-Wed, 11am-4pm. \$4, \$3 students and seniors. "Sephardic Horizons." An exhibition focusing on Sephardic culture and influence. Through Fri/15. "Shetl." A multimedia exhibit by Naomie Kremer. Through July 31. "Acting Out: Claude Cahun and Marcel Moore." An exhibit examining the collaborative works of Cahun and Moore. Through July 31.
Oakland Museum of California 1000 Oak, Oak; (510) 238-2200. Wed-Sat, 10am-5pm; Sun, noon-5pm (first Fri, 10am-9pm). \$8, \$5 seniors and students. "Sculpture by Bruce Beasley: A 45-Year Retrospective." Approximately 75 sculptures by Beasley. Through July 31. "Plant Portraits: The California Legacy of A.R. Valentien." Eighty watercolor/gouache paintings by Valentien. Through Dec. 4. "El Splinter Espléndido." An exhibit focusing on baseball player Ted Williams and his Latino lineage. Through Feb. 26.
UC Berkeley Art Museum 2626 Bancroft Way, Berk; (510) 642-0808. Wed and Fri-Sun, 11am-5pm; Thurs, 11am-7pm. \$4-8 (free first Thurs). "Blind as the Museum." An exhibition exploring blindness and the visual arts. Through July 24. See Critic's Choice. "Narrative Moral Models in Chinese and Japanese Painting." An exhibition demonstrating the influence of Confucian thought on Chinese and Japanese painting. Through July 24. "Eureka: The Eureka Fellowship Awards 2002-2004." Works by 12 Bay Area artists who received the Fleishacker Foundation's Eureka Fellowship between 2002 and 2004. Through Aug. 14. "Matrix 217: Haim Steinbach Work in Progress: Objects for People/Snapshots." An installation by Steinbach. Through Sept. 4. "Turning Corners." Innovative masterworks from the UC Berkeley Art Museum collection. Through Jan. 22. "Figurations." Recent paintings, photographs, and sculptures. Through Jan. 22.



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art listings

galleries

Opening

Aurora Press 147 Natoma; 546-7880. Mon-Fri, 11am-4pm; Sat, 11am-5pm. New monotypes by Joanne Greenbaum. Through Sat/16. "Summer Select," recent works on paper by various artists. July 18-Aug 27.

Badfish Gallery 4618 Third St; 216-3647. Sat-Sun, 2-5pm. "Bad Neighborhood," works on canvas, paper, and sculptures by local artists (reception Fri/15, 6-10pm). July 16-17.

Calazot18 Art Gallery 2183 Mission; 430-7091. Call for hours. Rock photography by Heather Renee Russ. Sat/16, 8pm, \$5.

Galeria de la Raza 2857 24th St; 826-8009. Wed-Sat, noon-6pm. "Hijas de Coyolxauhqui," a mixed-media group show featuring works by queer Latina artists. Through July 29. "Trazos: Myth and Memory," an exhibit celebrating the gallery's 35th anniversary (reception Sat/16, 7:30-10:30pm). July 16-Sept 4.

Gallery of Urban Art 1266 66th St, Emeryville; (510) 596-0020, ext 197, info@thegalleryofurbanart.com. Mon-Fri, 10am-6pm; Sun, noon-4pm. "In Other Words: Vital Signs from the Road Less Traveled," prints and photographs by Brian Sprinsock (reception Sat/16, 5-8pm). July 16-Aug 9.

Mission Cultural Center 2868 Mission; 821-1155. Tues-Fri, 10am-10pm; Sat, 10am-5pm. "Imagine the Mission: Photography Exhibition II," an exhibit celebrating the Mission District (reception Fri/15, 7-9pm). July 15-Aug 22.

Modempast Gallery 675 Cheney; 333-9007. By appt only. "Tribal," photographs by Kalle Pieper (reception Fri/15, 6-9pm). July 15-Aug 10.

Playspace Gallery California College of the Arts, 1111 Eighth St, second fl; 551-9213, www.cca.edu. Tues-Sat, noon-6pm. "A Set of Elements," works by Jason Jagel, Isaac Lin, Seth Childs, David Bensler, Jarrett Mitchell, Jay Nelson, and others.

Through Thurs/14. "You Can Have It All," works by Tammy Rae Carland, Lynn Declemente, Lori Gordon, Hope Hilton, and others. July 19-July 30. **Tart 47** Lusk; 606-3158, 606-3158. Sat, noon-6pm, and by appt. "Transformations," video work by Stephen Sutcliffe (reception Thurs/14, 6-9pm). July 14-Aug 6.

2255 Third Street 2255 Third St; www.genart.org. "NewFangle" Gen Art's new-media art exhibition featuring works by emerging Bay Area artists (Ignite! party/reception, Sat/16, 6:30-8pm, \$35). July 17-31.

Bay Area ACCI 1652 Shattuck. Berk; (510) 843-2527, www.acci-gallery.com. Mon-Fri, 11am-6pm; Sat, 10am-6pm; Sun, noon-5pm. "2005 New Member Show," works by ACCI's newest artists (reception Wed/13, 6-8pm). July 15-Aug 12.

Ames 2661 Cedar. Berk; (510) 845-4949. Mon-Fri, 10:30am-3:30pm. "Jon Serl: Recent Acquisitions," paintings by Serl. July 18-Sept 17.

Berkeley Art Center 1275 Walnut, Berk; (510) 644-6893. Wed-Sun, noon-5pm. "22nd Annual BACA National Juried Exhibition," works by various artists (reception Sun/17, 2-4pm). July 17-Aug 27.

Crafts and Cultural Arts Gallery Eliza M. Harris State of California Office Bldg, 1515 Clay. Oakland; (510) 238-6952. Mon-Fri, 10am-5pm. "More Than Expected," works by 30 printmakers (reception July 21, 5-8pm). July 18-Aug 26.

Ongoing

Atrium 600 Townsend; 490-4877. Mon-Fri, 9am-5pm. "Strange Days," works by various members of the Pacific Rim Sculptors Group. Through July 22.

Back to the Picture/Latin American Gallery 934 Valencia; 826-2321. Call for hours. "Memories and Dreams," works by Alexandra Blum, Patricia Rodriguez, Xavier Viamonters, and Sarah Newton. Through Sun/17.

Blue Room Gallery 2331 Mission; 282-8411. Wed-Sun, 1-9pm. "California Art Metal Now!," a juried exhibition featuring works by 43 artists. Through Aug 14.

Brian Gross Fine Art 1 Post; 788-1050. Mon-Fri, 8am-6pm. New paintings by Donald Peasel. Through Fri/15.

Canvas Gallery 1200 Ninth Ave; 504-0060. Sun-Thurs, 8am-midnight; Fri-Sat, 8am-2am. "Urban Bird II," original bird imagery by various artists. Through Thurs/14.

Catharine Clark 49 Geary, second fl; 399-1439. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5:30pm. "Indexation," works by Scott Roberts. Through Sat/16.

Creativity Explored 3245 16th St; 863-2108. Mon-Fri, 10am-3pm; Sat, 11am-6pm. "Wear to Go," one-of-a-kind wearable works by artists with developmental disabilities. Through Thurs/14.

Edgeware Arts 3481 19th St; 970-9515. "Sidewalk Candy," pressed, pigmented, and sewn street impressions by Daisy Enix. Through Sun/17.

Ellard Hall Most Holy Redeemer Catholic Church, 100 Diamond; (650) 994-6405. Sun, 11am-1pm, and by appt. "AIDS in Africa: A Journey Through Photographs," photographs by Karen Ande; in conjunction with Pride 2005. Through Sun/17.

Galleria Tempest 1742 Polk; 567-7452. Wed-Sat, 11am-6pm; Sun, noon-5pm. "Jung and Restless - Gender Performance Autoportraits," photographs by Alan Dismuke. Through July 23.

Haines 49 Geary, fifth fl; 397-8114. Tues-Fri, 10:30am-5:30pm; Sat, 10:30am-5pm. "Terminal Mirage," works by David Maisel. Through Sat/16.

Heather Marx Gallery 77 Geary, second fl; 627-9111. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Love, Life, and What We Wore," works by Jennifer Faist. Through Sat/16.

Istituto Italiano di Cultura 425 Washington; 788-7142. Mon-Fri, 9am-5pm. Paintings by Sandro Sanna. Through Fri/15.

Jenkins Johnson Gallery 464 Sutter; 677-0770. Tues-Sat, 10am-6pm. "Seventh Annual Realism Invitational," works by various artists. Through Sat/16.

The Lab 2948 16th St; 864-8855. Fri-Sat, 1-6pm. "Material Matters," works by Lisa Davidson, Matt Flegle, David Hevel, Seth Koen, and Megan

critic's choice: art

'Blind at the Museum'

Through July 24, Berkeley Art Museum

Lighthouse for the Blind sponsors an annual juried exhibition of artwork by visually impaired people that calls attention to the manifold senses at play in the enjoyment of art, and challenges common presuppositions about the relationship between sight and blindness in the experience of looking at the world (see "Critic's Choice," 9/8/04). Berkeley Art Museum's "Blind at the Museum" addresses similar issues and features work by some of the same artists as Lighthouse's most recent show in the basement of San Francisco's City Hall, including John Dugdale, Pedro Hidalgo, Michael Le Vell, and Kurt Weston. What nevertheless distinguishes the Berkeley Art Museum show is its inclusion of sighted, deaf, and blind artists, who are all concerned with the role of the senses in the enjoyment of art, the complex relationships between them, and their limits. In *Lynx*, a photograph from Sophie Calle's series "Les Aveugles (The Blind)," Calle juxtaposes text from an interview with a blind woman about what she experiences as beautiful, with an image of the lynx fur she describes in her answer and a photograph of the woman with her glasses slightly off center and one eye rolled up into her head. The piece calls attention to the roles of thinking, reading, touching, and seeing in the enjoyment of beauty, and to the ways they work together for different people. In excerpts mounted on

the wall from his book *Postcards*

to Sophie Calle, deaf artist Joseph Grigely respectfully expresses his adverse response to her series and questions the enjoyment — perhaps implicit in all photography — of looking at those who can't look at us. In *Hand Over Dog: Joseph at The Temple of Dendur, Metropolitan Museum of Art*, Alice Wingwall presents an off-kilter photograph of the ancient Egyptian ruin, with the nose of

HAND OVER DOG: JOSEPH AT THE TEMPLE OF DENDUR, METROPOLITAN MUSEUM OF ART (1995), BY ALICE WINGWALL

her seeing-eye dog in one corner of the image, and her hand reaching out at the bottom of the frame as if in search of her way. The photograph charts a course between the poles of the debate between Calle and Grigely, and provides a potential paradigm for approaching both artwork and other people: Like strangers to a lost culture, we can only draw upon the resources available to us (including the help of others), but should not lose sight of our limitations. *Wed. and Fri-Sun., 11 a.m.-5 p.m.; Thurs., 11 a.m.-7 p.m., 2626 Bancroft, Berk. \$4-\$8 (free first Thurs.). (510) 642-0808. (Clark Buckner)*

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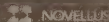
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John Hattori
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Xylor Jane
Jim Jocoy
Helena Keffe
Chris Kubick & Anne Walsh
Frederick Loomis
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stage listings

Galleries

From page 75

1316, ext 303. Daily, 10am-4pm. "Fascinating Flowers," macro-photography by Joan Linn Bekins (reception Thurs/14, 5-7pm). Through Sept 30.
Studio Gallery 1718A Polk; 931-3130. Wed-Fri, 11am-8pm; Sat-Sun, 11am-6pm. "City Streets," works by 11 Bay Area artists. Through Sun/17.
Thacher Gallery University of San Francisco, 2130 Fulton; 422-2660. Mon-Fri, noon-5:30pm. "Sense the Raw: The Sixth Annual Thacher Student Showcase," works by 33 juniors and seniors enrolled in the visual arts and media studies programs at the University of San Francisco. Through Sun/17.
Tinhorn Press and Gallery 511 Laguna; 621-1292, www.tinhorgallery.com. Wed-Sun, 11:30am-7pm. A group exhibition featuring works by nine artists. Through Sun/17.
Toomey-Tourell Fine Art 49 Geary; 989-6444. Tues-Fri, 11am-5:30pm; Sat, 11am-5pm. "Double Happiness," works by Monika Jin Lin. Through Fri/15.
Triptych 1155 Folsom; www.triptychsf.com. Call for hours. Works by Hugh D'Andrade and Matt McDonough. Through Fri/15.
Urbis Artium Gallery 140 Second St, sixth fl; 369-9404, www.urbis-artium.com. Daily, 9am-5pm. "Departure," paintings, sculptures, and photographs by San Francisco emerging artists. Through July 23.
Zinc Details 1905 Fillmore; 776-2100. "Things Imperfect and Impermanent," works by Edie Chaska. Through Aug 31.

Bay Area

Creative Growth Art Center 355 24th St, Oakl; (510) 836-2340. Mon-Fri, 11am-5:30pm, and by appt. "Who Is an Outsider?," works by artists with disabilities. Through July 31.
East Wing Gallery Sanchez Art Center, 1220 Linda Mar Blvd, Pacifica; (540) 355-1894. Fri-Sun, 1-5pm, and by appt. Works by John Andreas, Seth Eisen, and Tanya Lin Jaffe. Through July 30.
George Kaye's 4044 Broadway, Oakl; (510) 547-9374. Drawings and works on paper by Damon Smyth. Through July 25.
Jamaican Soul 2057 San Pablo, Berk; (510) 704-4083. Series photographs by George Agnew. Through July 27.
John F. Kennedy University Arts and Consciousness Gallery Berkeley Business Center, 2956 San Pablo, Berk; (510) 649-0499. Mon-Fri, 11am-5pm. "MFA Graduate Exhibition," works by Kate Moore (reception Thurs/14, 6-9pm). Through July 21.
Kala Art Institute 1060 Heinz, Berk; (510) 549-2977. Tues-Fri, noon-5:30pm; Sat, noon-4:30pm, and by appt. "The Real World," works by Libby Black, Ian Everard, Noah Lang, Sasha Petrenko, Tracey Snelling, and Justin Walsh. Through Sat/16.
Paulson Press 1318 10th St, Berk; (510) 559-2088. www.paulsonpress.com. Tues-Sat, 10am-5pm. "Guilt Free Zone," works by Squeak Carnwath. Through Sat/16.
Pro Arts 550 Second St, Oakl; (510) 763-4361. Tues-Sat, noon-6pm; Sun, noon-5pm. "A Girl's Life," video installations by Krissy Guevara, Plangnan and Dawn D. Valadez. Through July 26. "The Siamese Twins Series," an installation by Brooke Thomas. Through Aug 7.
San Pablo Arts Gallery San Pablo Civic Center, 1 Alvarado Square, 13831 San Pablo, San Pablo; (510) 836-2663. Sat-Sun, noon-4pm. "Accumulated Allusions," paintings, prints, mixed media, photographs, and installations by members various artists. Through Sun/17.

499-4488, www.marinshakespeare.org. \$15-26. Opens Fri/15, 8pm. Runs Sat/16, July 22, 24, 30, Aug 5, 7, and 13, 8pm; Sun/17, July 31, and Aug 14, 4pm. Through Aug 14. Marin Shakespeare Company performs this musical farce loosely based on *Don Quixote*.

Ongoing

Art SF Playhouse, 536 Sutter; 677-9596, www.ticketweb.com. \$30-50. Wed-Sat, 8pm (also Sat, 3pm). Through July 30. SF Playhouse closes its second season with playwright Yasmina Reza's sniping comedy about friendship. Old pals Serge (SF Playhouse artistic director Bill English) and Marc (Louis Parnell) start an escalating argument over the value of Serge's new prized possession, a \$57,000 modern-art painting that looks very much like a medium-size white canvas. When third musketeer Yvon (Keith Burkland) tries to act as peacemaker, the others read his conciliatory demeanor as typical spinelessness, and attack him. Sorting out what matters from what doesn't ends up being equally important in art and in life, which gets to the metaphorical nature of Reza's moral. Much of the power of Reza's play comes from the opportunities it affords the actors in conveying the tangle of tensions in the room. To this end, director Robin Stanton's cast knows what the play's about. Burkland's alternately admirable and pathetic Yvon has us seeing as many colors as Serge claims for his canvas. English, meanwhile, nicely shades Serge's amusing pretentiousness with a subtle, manic energy and simmering rage, and Parnell's Marc, having fancied himself "mentor" to Serge, expertly suggests a deeply wounded ego as he moves from sympathetic frailty to brutish megalomania and back. (Avila)
Beyond Therapy Shelton Theater, 533 Sutter; 433-1226, www.jeanshelton.com. \$20-25. Thurs-Sat, 8pm. Open-ended. The Shelton Theater presents Christopher Durang's comedy about therapists and their patients.

Blood Bucket Ballyhoo Hypnodrome, 575 Tenth St, 248-1900, www.hypnodrome.com. \$18-69. Thurs-Sat, 8pm. Open-ended. Life is a macabre array, old chum, judging by the one-act comedy-thriller brought together in Thrillpeddler's summer show. Co-producer Russell Blackwood directs a game cast in a revue of sideshow horror and kink that begins with Rob Keefe's *Lips of the Damned* (key terms include rats, poison gas, adultery, and guillotine fetish); followed by Eddie Muller's adaptation of the 1930 thriller *The Drug*, which opens an eye on a Saigon opium den; and finally pulls out all the stops (via electromagnetism) with Keefe's campy and especially satisfying *A Slight Tingling*, a piece combining preposterous medical flummery, haunted-house high jinks, and the worst excesses of 1950s sci-fi movies. Done up in semirigged surroundings with fervidly hokey fidelity to the Grand Guignol style (named for the famed Paris theater that staged impresario Oscar Méténier's gory "slice of death" melodramas when George A. Romero was just a red vein in his father's eye), *Blood Bucket Ballyhoo* is a platelet-heavy triplet of tawdry but tantalizing amusements. (Avila)

A Boy and His Soul Thick House, 1695 18th St, 401-8081, www.thickdescription.org. \$15-25. Thurs-Sat, 8pm; Sun, 5pm. Through July 31. See "Soul Survivor," page 42.
Confessions of a Dope Dealer Climate Theater, 285 Ninth St; (765) 215-1824. \$15-20. Fri-Sun, 8pm. Through July 31. Sheldon Norberg presents his autobiographical show, drawn from drug-related experiences good, bad, and ugly.
Crowns Marines Memorial Theatre, 609 Sutter; 771-6900, www.ticketmaster.com. \$25-60. Previews Wed/13-Thurs/14, 8pm. Opens Fri/15, 8pm. Runs Tues-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through Aug 21. Peninsula company TheatreWorks brings its hit production of Regina Taylor's musical — a celebration of African American women and their chubb hats — to San Francisco.

The Elephant Man Shelton Theater, 533 Sutter; 433-1226, www.jeanshelton.com. \$25-30. Thurs-Sat, 8pm. Through Aug 20. Shelton Theater presents Bernard Pomerance's play about the life of John Merrick.

► **The Goat or, Who Is Sylvia?** Geary Theater, 415 Geary; 749-2228, www.act-sf.org. \$11-68. Extended run: Wed/13-Sat/16, 8pm (also Sat/16, 2pm); Sun/17, 2pm. A perfect marriage, an ideal family, a highly successful career, a life of privilege and comfort, the approbation of one's peers and the admiration of the public — all brought crashing down by an affair. It's an old story, of course, except the part about the goat. And yet Edward Albee's 2002 Tony Award-winner, *The Goat or, Who Is Sylvia?* — which closes American Conservatory Theater's season in a powerhouse Bay Area premiere, courtesy of director Richard E.T. White — is theater of remarkable and lingering power, a result of its revivifying examination of classic dramatic structure as much as the unsettling transgression of contemporary norms. *The Goat* is really several plays at once: a ferocious comedy, a family melodrama, and a modern rendering of Greek tragedy. Throughout, Albee's dialogue and story line are masterfully crystalline, laced with classical and even self-referential allusions, ethical and existential questions, and metaphorical subtleties that continue unfolding long after the curtain falls. White's direction is meticulous and spot-on, and his cast is outstanding. (Avila)

The Golden Hammer: Wounds, Booze, and Forgotten Misconduct Marsh, 1062 Valencia; 1-800-838-3006, www.themmarsh.org. \$15-22. Sat, 8pm; Sun, 7pm. Through July 31. Who knows what he's like in court, but on stage solo performer and attorney Mark McGoldrick wins over his audience with unpretentious charm and quiet intelligence. His latest monologue weaves together three stories revolving around questions of justice and child sexual abuse, coming across so solidly in director David Ford's serenely unfussy staging that its subtleties register only slowly. The central tale involves his own rocky youth in the suburban desert of Arizona, where as

Continued on page 78



TIBET

Treasures from the
Roof of the World

June 12 ~ September 11
ASIAN ART MUSEUM

200 Larkin St. San Francisco
415 581-3500 www.asianart.org

Tibet: Treasures from the Roof of the World was organized by the Bowers Museum of Cultural Art in collaboration with the Bureau of Cultural Relics, Tibet Autonomous Region; the Potala Palace; and the Tibet Museum. Leading support for the museum's presentation of Tibet: Treasures from the Roof of the World was generously provided by Wells Fargo. Eleven-headed Avalokiteshvara, 19th-20th century. Tibet. Gift copper. H: 109 cm. Norbulingka Collection. © 2005 Asian Art Museum — Chong-Moon Lee Center for Asian Art

stage

Stage listings are compiled by Laurie Koh and Cheryl Eddy. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, Deborah Giattina, Anna Mantzaris, and Lara Shalson. See 8 Days a Week for information on how to submit items to the listings.

theater

Opening

Drunk With Love: A Tribute to Frances Faye New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$15-28. Previews Thurs/14-Fri/15, 8pm. Opens Sat/16, 8pm. Runs Fri-Sat, 8pm; Sun, 2pm. Through Aug 14. The legendary nightclub singer is celebrated by Terese Genecco in this show, part of the New Conservatory Theatre Center's In Concert series.
Killing My Lobster and the Wonderful World of Science Victoria Theatre, 2916 16th St; 558-7721, www.killingmylobster.com. \$12-17. Opens Thurs/14, 8pm. Runs Thurs-Fri, 8pm; Sat, 7:30 and 10pm; Sun, 7pm. Through July 24. Also: July 28-29, 8pm; July 30, 7:30 and 10pm; July 31, 7pm. Ashby Stage, 1901 Ashby, Berk. Same phone and price. The sketch comedy group performs a new show "for the chemically minded and the periodically tabled."
Liberties Taken Brava Theatre Center, 2789 24th St; www.roco-corisque.com. \$15-20. Opens Fri/15, 8pm. Runs Fri-Sat, 8pm. Through July 30. Rocco Riquie Theater Ensemble presents this satirical USO show, which uses song, dance, and comedy to examine wartime politics.

Bay Area

The Knight of the Burning Pestle Forest Meadows Amphitheater, Grand Avenue, Dominican University, San Rafael; (415)

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stagelistsings

Theater

From page 77

a naïve teen he worked as "grease monkey" in an auto body shop whose owner-operator later faced charges of serial molestation. McGoldrick inter-cuts this with an account of a child molestation case he handled as an Oakland public defender, and another (extra-judicial) case he reluctantly stepped into on behalf of a World War II vet he met on a rafting trip. With ready humor and relaxed bonhomie he regales and unsettles us with the personal, professional, and ethical conundrums that arise, while ultimately eschewing any pat response. Memory remains fallible and vulnerable, and justice is equally elusive. No doubt it's sometimes a relief for an attorney and his audience to be allowed to walk away with only a productive set of reflections. (Avila)

• **Hush Up, Sweet Charlotte** Lorraine Hansberry Theatre, 620 Sutter; 474-8800, www.ticketweb.com. \$27-32. Wed-Sat, 8pm; Sun, 2pm. Through Aug 31. In this summer's second brilliant revival of a 1994 queer theater crossover hit (the other being *Medea: The Musical* at the Rhino), Make It So Productions and the Lorraine Hansberry Theatre present actor-director Matthew Martin's very funny spoof of the 1964 Bette Davis Southern gothic murder mystery, *Hush... Hush, Sweet Charlotte*. Martin's deadpan Davis is dead-on, and as indisputably supreme as ever, in this tale of a cracked Southern belle living in a condemned mansion under a cloud of suspicion, following the death of her lover many years before. Joining Martin at the head of an engaging cast is international drag superstar Varla Jean Merman (a.k.a. Jeffrey Robertson), playing the Olivia de Havilland role of sinister-sweet cousin Miriam, a deft and hilarious turn that does full-figured justice to a canny production (the role passes to Arturo Galster after June 26). Meticulously staged (with shrewd use of the original soundtrack and some choice sound cues in a generally faithful rendering of the movie's plot), the show nicely combines all the lazy comfort of a late-night TV discovery with camp's arch stylizing of Hollywood style into a kind of laid-back American kabuki of comedy. (Avila)

Jimmy Carter was a Democrat Phoenix Arts Association Theatre, 414 Mason, Sixth Fl; 608-4338. www.theshee.org. \$15-20. Thurs/14-Sat/16, 8pm. The Shee Theatre Company performs Rinne Groff's drama, which centers around the 1980 election of Ronald Reagan and the concurrent Professional Air Traffic Controllers (PATCO) strike.

Los Big Names Magic Theatre, Fort Mason Center, Marina at Laguna; 441-8822, www.magictheatre.org. \$20-38. Opens Wed/13, 8:30pm. Runs Wed-Fri, 8:30pm; Sat, 6 and 9pm; Sun, 3 and 7pm. Through Aug 21. Comedian Marga Gomez premieres her new show, the tale of a Latino family pursuing showbiz dreams in New York in the 1960s and Hollywood in the 1990s.

Macbeth Exit on Taylor, 277 Taylor; 419-3584, www.cuttingball.com. \$20-25. Extended run: Fri/15-Sat/16, 8pm. The Cutting Ball Theater presents artistic director Rob Melrose's physically compact, visually striking production of Shakespeare's tragedy, featuring a hardworking cast of six covering, oh, a few dozen parts in all. Michael Locher's set design — a simple monochrome dream featuring five white doors and five bare white bulbs, permeated (in Cliff Caruthers's soundscape) by what might be the muffled rage of a distant battle — casts a suitably spooky spell for a play that's half ghost story and half waking nightmare. Melrose's staging and Raquel Barreto's costumes (mixing period and contemporary accents) heighten this dreamlike timelessness, while Garth Petal's sly, modern take on the tragic Scot suggests the blood-soaked warrior wouldn't be out of place in a corporate boardroom. And while the intimacy defining their regional compact is not entirely persuasive, the cold intelligence and power lust of Lady Macbeth (Paige Rogers) definitely mark her as the CEO of that marriage. The ensemble cast (which includes Keith C. Davis, Andrew Harkins, Daniel Krueger, and Jack Sale) is probably spread a little too thin in general, since performances are uneven, but despite ups and downs, the production climbs to a potent crescendo. (Avila)

• **Medea: The Musical** Theatre Rhinoceros, 2926 16th St; 861-5079, www.therhino.org. \$20-28. Extended run: Fri/15-Sat/16, 8pm; Sun/17, 3pm. John Fisher's shrewd and very amusing *Medea: The Musical* (now bounding across Theatre Rhinoceros's main stage) shows that even amid the nonstop fun of the play's camp humor, expert staging, and deft comedic acting, sexual politics have a serious place. The revival of artistic director Fisher's award-winning 1994 musical comedy — about a querulous and incestuous theater company rehearsing a musical version of Euripides' drama — not only updates Greek tragedy for the tragically hip 21st century, it uses the ante for agenda-conscious gay theater by turning love

The Art of Richard Tuttle

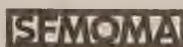
Through October 16



Richard Tuttle in 1977

"Always eager to stretch the parameters of what's considered art...Richard Tuttle is now odd man in."

—Paul Gardner, ARTnews



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The Art of Richard Tuttle is organized by the San Francisco Museum of Modern Art. This exhibition is generously supported by The Henry Luce Foundation, Mary and Peter Haas, the Edward E. Heis Fund, Helen and Charles Schwab, and Agnes Gund and Daniel Shapiro. Additional support has been provided by the Andy Warhol Foundation for the Visual Arts, the National Endowment for the Arts, Shirley Ross Schmitt and Charles Schmitt, the Irving Stern Family, the Kadoma Foundation, the Frances H. Oltmer Family Foundation, Jeanne and Michael Klein, Tim Nye and the M&T Charitable Foundation, Craig Roberts, Louisa Slade Sordani, Sperone Westwater, Joseph Hoffman, Emily Rauh Pulitzer, and Carolyn and Preston Bulcher.

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stage listings

into a political weapon. Plotwise, the situation is simple: the openly gay leading man playing Jason (Nathan Baynard) finds himself falling for his charmingly jagged female costar (Sarah Mitchell), whose romantic advances may or may not be motivated by her desire to rescue Medea from the gay politics of the director (played by real-life writer-director Fisher). The overlapping polarities in the play-within-the-musical-within-the-play get increasingly complex (and hilarious). Along the way we're made to wonder about the mix of opportunism and selflessness in this thing called love, but also about what, if anything, a more unsettled concept of sexuality does to our politics in the first place. (Avila)

Menopause the Musical Theatre 39 at Pier 39, Two Beach Str, 433-3939, www.menopausemusical.com. \$46.50. Tues-Sat, 8pm (also Wed, 2pm and Sat, 4pm); Sun, 2pm. *Open-ended*. Jeanie Linders's musical comedy celebrates women who are facing "the change."

• **Les Misérables** Curran Theatre, 445 Geary; 512-7770, www.ticketmaster.com. \$30-90. Tues-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. *Through July 24*. We know the revolution will not be televised, but it continues, for now, to be staged with orchestra and elaborate rotating set, as the only national touring company of this internationally long-running musical (which closed on Broadway in 2003 after 16 years) takes its final San Francisco bow. Fair to say it's going out like those Parisian rebels: atop their barricades, namely with a bang — or rather a volley, given the outstanding cast assembled to animate Alain Boublil and Claude-Michel Schönberg's treatment of Victor Hugo's 19th-century novel. At the head of *Les Mis*'s sweeping epic and a production packed with forcible performances, Randal Keith towers in the role of fugitive hero Jean Valjean, the theft-turned-saint dogged for decades by his indefatigable nemesis, inspector Javert (Robert Hunt), while shepherding the orphaned waif Cosette (Ashley Fox Linton and Leslie Henstock alternate) through three decades of French social and political history. Along the way, nothing short of pure musical theater justice is done to the humor, pathos, romance, and humanist spirit of a great melodrama. (Avila)

• **Not a Genuine Black Man** Marsh, 1062 Valencia; 826-5750. \$15-22. *Extended run*: Thurs-Fri, 8:30pm; Sat, 5pm. *Through Aug 1*. What, the unapologetically middle-class Brian Copeland asks, is the real meaning behind the phrase "a genuine black man"? By way of an answer, the stand-up comic and KGO radio host offers up a simultaneously funny and disarmingly frank story about growing up African American in the racist suburb that was San Leandro in the early 1970s. Letting his narrative bounce back and forth between his boyhood memories and a period of depression that overtook him as a parent in 1999 — and interlacing the autobiography with verbatim utterances from both sides of the fight his family joined to desegregate the city — Copeland brings admirable chops as a comedian to bear on some difficult and disturbing, if ultimately hopeful, material. (Avila)

• **Teatro ZinZanni: Love, Chaos, and Dinner** Le Palais Nostalgique, Piers 27-29, Embarcadero at Battery; 438-2658, www.teatrozinzanni.org. \$10-135. Wed-Sat, 6pm; Sun, 5pm. *Open-ended*. Buffoonery, butterflies, and dumbstruck awe don't normally characterize fine dining, but *Teatro ZinZanni*'s delectable five-course dinner circus, now in its sixth year in San Francisco, is no mean feat. Especially with Joan Baez as your hostess, fronting an outstanding summer lineup of (big) top performers that includes favorites like Ukrainian comedian and illusionist Eugeniy Voronin (as the mute maître d') and the remarkable contortionist Svetlana, as well as Heather Clemens as the ZinZanni diva, and comedienne Christine Deaver as the quick-witted chef de cuisine. Reprising the role of La Contessa, a gritty gypsy queen with a cockney accent and a velvet singing voice, legendary songstress and social activist Baez rises effortlessly to the occasion fully (if not literally) as high as the "dishwasher" (mesmerizing aerialist Bianca Sappetto), the over-the-top antics of the "waiter" and "parlor maid" (comic trapeze stars Die Maers), an equally phenomenal vertical trio of tumbling Frenchmen (Les Petits Frères), or the amazing flying hats of Russian juggler master Sergiy Krutikov. If, miraculously, none of this entertainment ends up in your salad, so much does happen under the plush and intimate spotlight pitched at Pier 29 that "love, chaos, and dinner," far from an exaggeration, just about covers it. Joan Baez appears until July 24; actress Sally Kellerman takes over as Mme. ZinZanni from July 27 to Sept. 4. (Avila)

The Tribute to Frank, Sammy, Joey, and Dean Post Street Theatre, 450 Post, 771-6900, www.ticketmaster.com. \$30-60. Tues-Sat, 8pm (also Sat, 5pm); Sun, 3 and 7pm. *Through Aug 7*. The Rat Pack reunites, kind of, in this live tribute show, featuring

a slew of standards and a 12-piece orchestra.

• **The Ultimate Variety Show** V Theatre, Pier 39; 39-VSHOW, www.vshow.com. \$24-44. *Nightly, 6 and 8pm. Ongoing*. A revolving array of variety acts highlight this family-friendly show, originally produced in Las Vegas.

• **What You Will (or Won't)** *Traveling Jewish Theatre*, 470 Florida; 1-866-GOT-FURY. \$12-30. Thurs/14-Sat/16, 8pm. Director Rod Hippkind's truncated title for foolsFURY's free-wheeling take on Shakespeare's Twelfth Night, or *What You Will*, already points to a unique angle on Shakespeare's zany, somewhat sinister comedy. His vision rides the play's strong undercurrent of contingency, chaos, and sexual ambiguity (all of that and more folded into the original subtitle) to a logical extreme. This includes compounding the play's gender confusion by casting women in two traditionally male roles — the jaded fool Feste (played as female by Davina Cohen), and loudmouth sousie Sir Toby Belch (played in male drag by Parker Leventer). There's also a notable amount of improvisation incorporated into an otherwise sharply choreographed representation of volatile desire. The play's intertwining narratives pivot on the story of shipwrecked twin siblings Sebastian (Ryan O'Donnell) and Viola (Csilla Horvath). Separated during a storm at sea, they wind up entangled in the lovesick stratagems and mischievous schemes of Illyria's fairly demented coastal kingdom. At its best, *What You Will* beautifully meshes the sublime poetry and comedy of the text with bold staging and ebullient but precise performances that draw on the stylized physical theater foolsFURY has used to great effect. (Avila)

• **What's Wrong with Angry?** *New Conservatory Theatre Center*, 25 Van Ness; 861-8972, www.nctcsf.org. \$20-40. *Extended run*: Wed/13-Sat/16, 8pm; Sun/17, 2pm. The New Conservatory Theatre Center closes its Pride Season with Patrick Wilde's coming-of-age play.

• **Who's Afraid of Virginia Woolf?** *Actors Theatre San Francisco*, 533 Sutter; 296-9179, www.actorsweb.com. \$10-40. Thurs-Sat, 8pm; Sun, 7pm. *Through Sept 10*. The American Dream is a nightmare from which playwright Edward Albee has been trying to wake us all. Four decades before *The Goat* began pushing past everybody's comfort zones, Albee's most famous play scathingly unmasked the shallow optimism and propriety of the 1950s with a little game of "get the guests" in

this domestic, if hardly domesticated, scenario — proving as vital as ever in Actors Theatre's taut and terrific production — a young biologist (Daniel Hart Donoghue) and his repressed wife (Tara Donoghue) accept a late-night invitation to drinks at the home of a middle-aged couple, George (Christian Phillips) and Martha (Julia McNeal), unwittingly stepping into a marital battle zone of Cold War proportions. Set at a small New England college in "New Carthage," and written the year of the Cuban Missile Crisis, the wilful explosion of private lives in a seemingly staid academic home comes freighted with "public" viciousness stretching back centuries. Characters so drunk and yet so wonderfully, savagely ar-

ticulate, however, don't produce tragedy so much as what Albee himself called "grotesque comedy," while keen direction from Keith Phillips and Kenneth Vandenberg and four perfectly pitched performances play it to the hilt. (Avila)

Bay Area

Doing Good *This week*: Mill Valley Community Center, 180 Camino Alto, Mill Valley; (415) 285-1717, www.sfmt.org. Free. Thurs/14, 7pm. Also: Sat/16, 2pm, Precita Park, Precita at Harrison, SF. Sun/17, 5pm, Mitchell Park, 600 E. Meadow, Palo Alto. *Continues at various Bay Area venues through Oct 2*. The San Francisco Mime Troupe

performs its annual traveling show; this year's play is set against the backdrop of post-World War II US foreign policy, and is inspired by John Perkins's *Confessions of an Economic Hit Man*. **Dostoevsky's The Grand Inquisitor** Berkeley City Club, 2315 Durant, Berkeley; (510) 558-1381, www.centralworks.org. \$9-25. Thurs-Sat, 8pm; Sun, 5pm. *Through July 31*. Central Works presents Gary Graves's adaptation of the story-within-a-story from the *Brothers Karamazov*. The play is set during the height of the Spanish Inquisition in the chamber of the Grand Inquisitor, the most powerful man in Spain, whose executioner would

Continued on page 80

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film listings

Theater

From page 79

"put the question" to the king if the Inquisition demanded it. Graves stars as the inquisitor, delivering a complex portrayal of a sinister and world-weary man on the brink of insanity. David Skillman stars opposite him, transitioning easily through four different characters in the series of dialogues that make up this intimate and haunting production. Suffering from delusions and nightmares, the inquisitor never leaves his chamber and relies upon his servant for details of the executions taking place outside. When he learns of a stranger who purportedly performs miracles and is heralded by the populace as "Him," the question becomes: Could the Inquisition withstand the return of the Messiah? In a gripping final scene, the Grand Inquisitor interrogates Him. Skillman performs the stranger in silent dignity, leaving Graves, as the inquisitor, to circle his own doubt and pronounce his own stunning conclusions regarding the existence of God and the role of the church. (Shalson)

Live! Fat Historic Sweets Ballroom, 1933 Broadway, Oakl; (510) 233-9222. \$12.50-35. Fri-Sat, 8pm (also Sat, 2pm); Sun, 4pm. Through July 30. Omega 'N' Essence Productions, Inc. presents Judi Ann Mason's comedy about an African American family struggling over a financial blessing.

New Wrinkles Seaford Peddler, 100 Yacht Club Dr., San Rafael; (415) 460-6669. \$30-60. Fri and Sun, call for times. Through July 24. The "satirical coming-of-middle-age musical revue" features songs and sketches by Rita Abrams, Morris Bobrow, and Gerald Nachman.

Of Mice and Men Belrose Dinner Theatre, 1415 Fifth Ave., San Rafael; (415) 454-6422. \$25 (\$37.50 with dinner). Fri-Sat, 7:45pm (optional dinner at 7:15pm). Through July 30. Belrose Dinner Theatre performs John Steinbeck's classic American drama.

Richard III John Hinkel Park, Southampton at Somerset, Berk; (510) 420-0813, www.woman-swill.org. Free. Sat 16-Sun 17, 1pm. Continues at the Bay Area venue through Aug 14. Woman's Will performs an all-female version of Shakespeare's historical drama.

The Thousandth Night Aurora Theatre, 2081 Addison, Berk; (510) 843-4822, www.auroratheatre.org. \$28-45. Wed-Sat, 8pm; Sun, 2 and 7pm. Through July 24. Solo performer extraordinaire Ron Campbell (Buckminster Fuller; The Bone Man of Benares) closes Aurora Theatre's season with the Bay Area premiere of this 38-character, one-man show. Set in 1943 in occupied France, Campbell plays Guy de Bonheur, a fictional actor from the historical Café Scheherazade in Paris, who performs stories from *The 1001 Nights* for French gendarmes at a railway station in a desperate attempt to escape deportation to a German concentration camp as a purveyor of "subversive" material. Without his fellow actors, Guy (teetering between panic, exhaustion, a guilty conscience, and a formidable ebullient professionalism) must play all the parts himself. Since playwright-historian Carol Wolf wrote *The Thousandth Night* especially for the protean actor, original collaborator Jessica Kubzansky again directs, and Campbell has Aurora's intimate thrust stage and expert design team to work with, one might expect this to be a perfect vehicle for the accomplished soloist. Of course, one would be right. But the 1993 play is timely too. As Guy's story and stories resonate with our own, we recognize both the folly and last hope for a man who, faced with encroaching tyranny, found it "so easy to do nothing; so easy to be afraid." (Avila)

Thunderbabe Altarena Playhouse, 1409 High, Alameda; (510) 523-1553, www.altarena.org. \$12-15. Fri/15-Sat/16, 8pm; Sun, 2 and 7pm. Bobbi Fagone stars in her comedy-adventure play about a superhero-turned-soccer mom who comes out of retirement to battle her evil nemesis.

Two Gentlemen of Verona Forest Meadows Amphitheater, Grand Avenue, Dominican University, San Rafael; (415) 499-4488, www.marinshake-speare.org. \$15-25. July 17, 23, 29, 31, Aug 6, 12, and 14, 8pm; July 24 and Aug 7, 4pm. Through Aug 14. Marin Shakespeare Company performs the Bard's classic with a Fellini-inspired twist.

dance

Mina Rua Dance Productions Jon Sims Center for the Arts, 1519 Mission; 554-0402, ext 1. Fri-Sat, 8pm. \$12-15 (no one turned away for lack of funds). Tara Brandel directs a new dance theater piece, *Family Values: Some Queer Views on Love*. **'West Wave Dance Festival'** ODC Theatre, 3153 17th St; 863-9834, www.summerfestivaldance.org. Program Two: Thurs-Fri, 8pm. Program Three: Sat, 8pm. Program Four: Sun, 8pm. Festival runs through July 31. \$18-20 (festival passes \$16-100). The 14th annual festival features 23 world premieres and works by over 40 West Coast choreographers.

performance

BATS Improv Bayfront Theater, Fort Mason Center, Bldg B, Marina at Laguna; 474-8935, www.improv.org. Fri-Sat, 8pm: "Battle of the Bay TheatreSports," \$12-15. Sun, 8pm: "Sunday Player TheatreSports," \$8.

'Be Seen and Heard' Burial Clay Theatre, 762 Fulton; www.aacac.org. Fri, 8-11pm. \$5. This event combines a talent showcase with a discussion of community issues.

Big City Improv Shelton Theater, 533 Sutter (510) 595-5597, www.bigcityimprov.com. Fri, 10pm. Ongoing. \$15. The improv troupe performs.

'Blue Blanket Bust-Up' 50 Mason Comedy Lounge, 50 Mason; www.blueblanketimprov.com. Thurs, 8pm, \$10. Blue Blanket Improv performs.

'Boxcar Bertha' Exit Theatre, 156 Eddy; 673-3847. Fri-Sat, 8:30pm. Through July 30. \$10. LaborFest 2005 presents Kerry Reid's solo play (starring Christina Augello) about a Depression-era woman living on the rails.

C.A.F.E. Off-Market Theater and Studio, 965 Mission; www.cafearts.com. Thurs, 8pm. \$5-10. Christopher Hayes hosts "Improv Revolution All-Star Jam."

'Dirty Little Secret' Empire Plush Room, 940 Sutter; 885-2800, www.empireplushroom.com. Ongoing. Fri-Sat, 11pm. \$25. This evening of performance is a "roaring twenties revue."

'Ignite!' 2255 Third St. 284-9400, www.genart.org. Sat, 8pm. \$25-35. Gen Art hosts this multimedia event, featuring works by new-media artists, performances, and a short film showcase.

'Jewels in the Square' Union Square, Powell at Geary; 693-0583. Free. Sun, 2pm: Neighborhood Bass Coalition performs.

'Live Art' New Langton Arts, 1246 Folsom; 626-5416, www.newlangtonarts.org. Tues, 8pm. \$6-8. Solo performers James Bewley (*Back to Life*) and Nao Bustamante (*Let Me*) take the stage.

'Puppets on the Rooftops' Yerba Buena Gardens, Children's Rooftop Garden, 760 Howard; 543-1718, www.ybgi.org. Sat, noon and 1pm. Free. Mascaritas Puppet Theatre performs.

'San Francisco Improv Festival 2005' Next Stage Theatre, 1620 Gough; 368-9909, www.sfinpfestival.com. Thurs-Sat, 8pm. \$12-15. The festival closes with performances by San Jose's 15-Minutes and New York City's Upright Citizens Brigade Touring Company.

'Sleeper (A Chronicle of the Return of the Remarkable)' Bindlestiff Studio, 505 Natoma; 255-0440, www.bindlestiffstudio.org (reservation required). Thurs-Fri, 8pm; Sat, 7:30 and 9:30pm. \$9-25. Bindlestiff Studio and the Asian American Theater Company produce Samantha Chan's play about a young woman on a paranormal journey.

'Touched by Cancer: Humoring the Tumor' New College of California Theater, 777 Valencia; www.dramatherapist.com. Fri-Sat, 6:30pm. \$10 (no one turned away for lack of funds). The ARACELI Theatre Project performs a bilingual piece based on the experiences of cancer survivors.

'Los Vientos de Marzo (The Winds of March)' Exit Theatre, 156 Eddy; 673-3847. Fri-Sat, 7pm. \$10 (no one turned away for lack of funds). LaborFest 2005 presents Lynn Werner in an original solo theater piece about labor and human rights abuses in Colombia.

Bay Area

'Bastille Day Celebration: An Evening of French Cabaret' 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley; (415) 383-9600. Thurs, 8pm (7:30pm for reception). \$25 (reception, \$30). Chanteuse Moana Diamond heads up this French cabaret celebration, with music, can-can dancers, a puppet show, and more.

'Culture Shock Live' Maxwell's, 341 13th St, Oakl; www.cultureshocknews.com. Wed, 6-9pm. \$5. This event features spoken word and live music by Joe Shakarchi, Stephen Kent, and Mance, plus open mic.

'The Domestic Crusaders' Berkeley Rep's Thrust Stage, 2025 Addison, Berk; (510) 447-2949. Fri-Sat, 8pm (also Sat, 2pm). \$20-35. Before Columbus Foundation presents Wajahat Ali's play about a Pakistani-American Muslim family dealing with the aftermath of 9/11.

comedy

Brainwash 1122 Folsom; 861-3663. Thurs, 7pm: "Brainwash Comedy Open Mic," with host Tony Sparks, free.

Comedy Gallery 1200 Ninth Ave. 504-0010. Tues, 8pm: "Comedy Open Mic Night," with host Susan Alexander, free.

Club Deluxe 1511 Haight; 552-6949. Mon, 9pm: "Stand-up Showcase," with rotating hosts Leah Eva and Sam Arno, free.

Cobb's Comedy Club 915 Columbus; www.cobb-comedyclub.com or www.ticketweb.com. Wed, 8pm: "All-Pro Comedy Showcase," \$10. Thurs-Sun, 8pm (also Fri-Sat, 10:15pm): Greg

Behrendt with Dave Anthony and host Jacob Sirof, \$15-20.

50 Mason Lounge 50 Mason; 398-4129, www.susanalexander.com. Fri-Sat, 8pm: "San Francisco Comedy Club Showcase," with host Susan Alexander, \$10.

Harvey's 500 Castro; standup-sf@hotmail.com. Tues, 9:30pm: Queer and queer-friendly stand-up comedy, free.

Luggage Store 1007 Market; www.luggagetuesdays.blogspot.com. Tues, 8pm: Comedy open mic, free.

Mock Cafe 1074 Valencia; 826-5750, ext 5, www.themash.org. Sat, 9:30 and 11pm: Stand-up comedy, \$7.

Purple Onion 140 Columbus; 956-1635. Thurs, 8pm: Jen Kober and guests in "An Evening of Music and Comedy," \$10. Fri, 9pm; Sat, 8 and 10:30pm; Tina Kim, \$18-20.

SFFC Club House 414 Mason, Ste 705; www.sffcomedycollege.com. Sat, 8pm: "The Stand-up Project," free.

Uptown 200 Capp; 206-9997. Wed, 8:30pm: "Uptown Comedy Open Mic," hosted by Eric Peterson, free.

spoken word

Open mics take place almost every night in cafes throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to spoken word events and featured readers.

Wednesday: Canvas Cafe 1200 Ninth Ave. SF; (415) 504-0060, mike@westcoastvideo.net. "Open Mic Talent Showcase," 7:30pm, free. Lost and Found Saloon 1353 Grant, SF; (415) 981-9557. Open mic with host Chris Brown, 8:30pm, free.

Thursday: 16th Street and Mission BART plaza 16th St at Mission, SF; (415) 255-9881. "CAI Street Arts Workshop," open mic, 9:30pm, free. EastSide Arts Alliance 2587 International Blvd, Oakl; (510) 533-6629. "Holla Back," open mic, 8:30-10:30pm, donations accepted. Mediterranean Cafe 2475 Telegraph, Berk; (510) 526-5985. "Word Beat Reading Series," with featured readers Cherise Wyneken and Tim Nuveen, 7pm, free. Railroad Express 705 Monterey, SF; (415) 333-4009. Open mic, 7pm, free. Start Some Gallery 672 Van Ness, SF; (415) 518-1654. "New Ecstatic Monkey Reading Series," 7:30pm, free.

Friday: Femina Potens 465 S. Van Ness, SF; (415) 217-9340, www.feminapotens.com. "Sizzle" featuring Katatrophe, Judith Halberstam, Julia Serano, and more, 8pm, \$3-5 (no one turned away for lack of funds).

Saturday: Red Vic Peace Center 1665 Haight, SF; (415) 864-1978. "Open Mic and Hot Tamales," 5pm, free. Java Source 343 Clement, SF; (415) 387-8025. Open mic, 9pm, free.

Sunday: Cafe Prague 584 Pacific, SF; (415) 905-8837. Klipschutz reads, plus open mic, 4-5:30pm, free. Lab 2948 Capp, SF; (415) 864-8855. "Bay Area Summer Poetry Marathon," 3-10pm, \$3-15.

Monday: Purple Onion 140 Columbus; 217-8400, www.caffemacaroni.com. "Live at the Purple Onion," open mic hosted by the Kitchenettes, 7-10pm, \$5. Priya Indian Cuisine 2072 San Pablo, Berk; berkeleypoetryexpress@yahoo.com. "Poetry Express" with featured readers Jeanne Lupton, Janell Moon, and more, 7pm, free. Canvas Gallery 1200 Ninth Ave. SF; (415) 504-0060. rairectofelocast@yahoo.com. "Left Coast Writers present Foreign Shores: An Evening of Travel Stories," 7pm, call for price.

Tuesday: Black Repertory Group Theatre 3201 Adeline, Berk; (510) 652-2120. "Twilight Tuesdays," open mic, 7-9pm, \$5. Ti Couz 3108 16th St, SF; attentionspantherapy@yahoo.com. "Attention Span Therapy" reading series, featuring Kirk Read and Jenny Bitner, 8pm, free.

film

Film listings are edited by Cheryl Eddy. Reviewers are Robert Avila, Kimberly Chun, Susan Gerhard, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Dave Kim, Laurie Koh, Patrick Macias, Lynn Rapoport, and Chuck Stephens. The film intern is Rachel Odes. For show times see Rep Clock, page 86, and Movie Clock, page 87. For complete listings, see www.sfbg.com.

Continued on page 82

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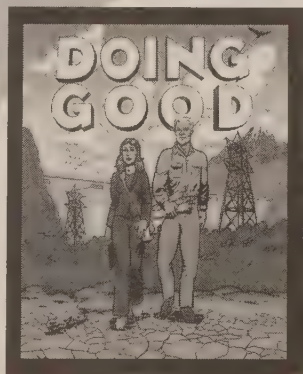
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Precita Park
Precita & Harrison - San Francisco
Free Show

Sunday, July 17
Music 4:30pm, Show 5:00pm
Mitchell Park
600 E. Meadow Drive - Palo Alto
Free Show

Wednesday, July 20
Music 6:30pm, Show 7:00pm
Todd Grove Park
Park Blvd. - Ukiah
Free Show

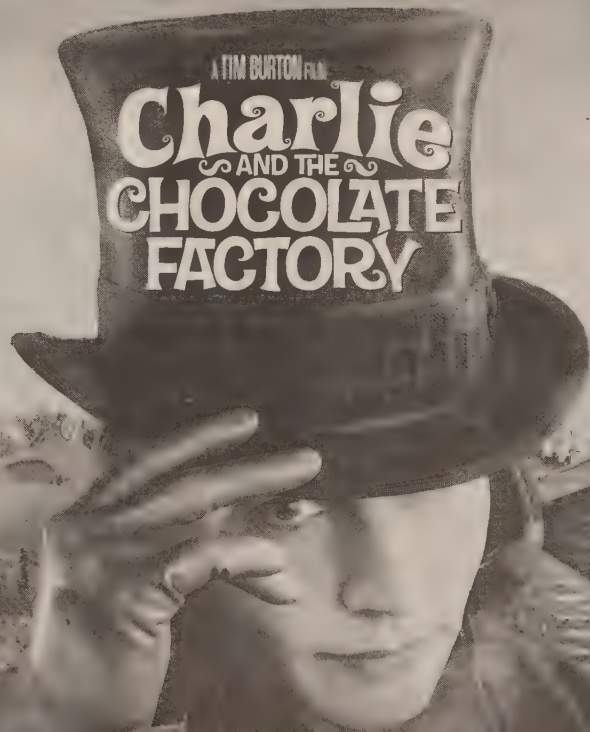
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Antioch, Regal Cinemas Deer Valley Stadium 16
Berkeley, Landmark's California Theatre
Brentwood, Cinemas New Delta Cinemas digital
Castro Valley, Chabot Cinemas digital
Concord, Brenden Brenden 14 digital
Danville, Cinemark Blackhawk Movies 7 digital
Dublin, Regal Cinemas Hacienda Crossing Stadium 20
Emeryville, United Artists Emery Bay Stadium 10 digital
Fremont, Century Cinemas 8 digital

Livermore, Uno
Martinez, Contra Costa Cinema 5 digital
Oakland, Brimacombe's Grand Lynx digital
Oakland, Regal Cinemas Jock London Stadium 9 digital
Orinda, Renaissance's Orinda Theatre
Pittsburg, Brenden Brenden 16 digital
Pleasant Hill, Century Century 16 digital
Richmond, Century Century 16 digital
San Leandro, Century Bayfair Mall 16 digital
San Ramon, Regal Cinemas Crow Canyon Stadium 6 digital

Union City, Century Union City 25 digital
Walnut Creek, Century Downtown Walnut Creek 14 digital
PENINSULA
Redwood City, Century Theatres Century Park 12 digital
San Mateo, Century Theatres Century 12 Downtown digital
So. San Francisco, Century Theatres Century Plaza 10 digital
SAN JOSE
Campbell, Cinelux Theatres Plaza 4 digital
Gilroy, Platinum 7

Hollister, Premiere Cinema
Milpitas, Century Theatres Century 20 Great Mall digital
Mountain View, Chella Theatre Mountain View Belmont Station
Menlo Park, Century Theatres Century Cinema 16
San Jose, Century Theatres Century Capitol 16 digital
San Jose, Century Theatres Century Capitol 6 digital
San Jose, AMC Serrano 14 digital
San Jose, Century Theatres Century 10 Berryessa digital
San Jose, Century Theatres Century 20 Oldfield digital
San Jose, Century Cinemas Century 12 digital

Santa Clara, AMC Mercado 20 digital
Willow Glen, Cinelux Theatres Almaden Cinema digital
CORTI MADERA
FAIRFAX, Fairfax Twin
NOVATO, Century Theatres Rowland Plaza digital
SAN RAFAEL, Century Theatres Northridge digital
TIBURON, Cinema Playhouse
CLOVERDALE, Cinema West Clover 4
FAIRFIELD, Edwards Fairfield Stadium 16
HEALDSBURG, Raven

LAKEPORT, Cinema 8
MARIETTA, Century Century Cinemas 8 digital
PETALUMA, Gateway 3 digital
ROBERT PARK, Pacific's Robert Park 16
SANTA ROSA, Regal Stadium 14
SEbastopol, Sebastopol Cinema 9
SONOMA, Sonoma Cinema 6
VACAVILLE, Brenden 16 digital
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The Beautiful Country The title of director

own hurdles for a half-Vietnamese, half-American refugee as he makes the harrowing journey to reconnect with his GI father. Representative of a generation of *bui doi* ("dust of life"), Binh (Damien Nguyen) flees his oppressive homeland in search of a chance for a better life selling shoes in America, but is cast into a process ripe with human traffickers who leech off the population's desperation. There is a lot of hidden political history brought to light here, and Moland does well to call attention to the ongoing humanitarian crisis caused by the American occupation of the last generation's Iraq. The fault of the film may be its overreaching aim — it tries to cover too much ground, and ends up trimming some crucial narrative meat in the process. The plot feels elliptical at points, but becomes increasingly compelling once Binh reaches the US and connects with the war-weary Steve (played by the appropriately grizzled Nick Nolte), when the film finally achieves an appropriately melancholy tone. (2:05) *Albany, Embarrasadero*. (Odes)

Charlie and the Chocolate Factory Johnny Depp stars as the eccentric candymaker in Tim Burton's take on Roald Dahl's classic tale. (2:00) *California, Century Plaza, Century 20, Grand Lake, Orinda*.

Happy Endings Proving again that she was the only cast member of *Friends* with hidden talent, Lisa Kudrow steals writer-director Don Roos's *Happy Endings* with her gift for playing un-Phoebe-like embittered cynics. This homage to the lighter side of family dysfunction runs in the same vein as a previous Kudrow triumph, Roos's *The Opposite of Sex*. This time Roos lets loose his clever dialogue on a larger ensemble cast, all of whom are game for the script's shadings of self-absorption. A wannabe filmmaker (Jesse Bradford) tries to black-mail Mamie (Kudrow) about a child she once gave up for adoption; her stepbrother Charley (Steve Coogan) and his partner, Gil (David Sutcliffe), become convinced that their lesbian friends lied about not using Gil's sperm donation, since their baby is a dead ringer for him. Meanwhile, young, closeted Otis (Jason Ritter) loses his pretend girlfriend (Maggie Gyllenhaal) to his wealthy dad (Tom Arnold). Roos gives all his characters at least the hint of complexity, no doubt helped by the sarcastic, explanatory subtitles he places next to the action as a form of running commentary. (2:10) *Embarcadero, Piedmont, Shattuck.* (Koh)

► **Machuca** See Movie Clinic. (1:55) *Balboa, Shattuck, Smith Rafael.*

A Sidewalk Astronomer “Come see the moon,” John Dobson cajoles passersby in San Francisco’s Inner Sunset. Those that take him up on the offer—peering through the telescope he’s set up on the street corner—*ooh* and *ahh* at what they see. Jeffrey Fox Jacob’s affectionate doc *A Sidewalk Astronomer* captures Dobson’s passion for cosmology, finding the 89-year-old (though he seems at least two decades younger) as he discusses, literally, life, the universe, and everything. Dobson, who invented a telescope mount that made the devices portable and affordable, cofounded the Sidewalk Astronomers club in 1968. His joy in bringing deep space to the general public is unmistakable. He’s particularly good at making science accessible to nonscientists, translating the size of objects in the cosmos into laymen’s terms—“That crater is as big as Texas”—as is his wit. “The exterior decorator does lovely work,” he affirms when a first-time observer gawks at what she sees through Dobson’s lens. Stop by the Roxie on opening weekend (July 15–17) to experience some hands-on sidewalk astronomy before or after you check out the film. (1:28)

Roxie (Fddv)

● **Tropical Malady** See "Welcome to the Jungle" page 40. (1:58) Act I and II, *Lumiere*

► **Wedding Crashers** See "Guests of Dishonor" page 41. (1:59) *Century Plaza, Century 20, Grand Lake*

► **The Year of the Yao** This surprisingly tender behind-the-basketball documentary examines the full-court press that hit Yao Ming when he left the fairly sheltered world of Chinese ball for a frenzied life with the Houston Rockets. Told from the perspective of Yao's hired best friend, the boy-man translator who has to learn to speak NBA before he can translate it into Mandarin, the film bears witness to the crushing weight the world put on 21-year-old, seven-foot-six Yao's shoulders. Stylish info-sequences filled with historical intrigues from the archives — like how basketball survived the Cultural Revolution while Beethoven did not — alternate with the comedy and drama of the high-speed culture clash, most memorably dem'd by Yao's verbal and physical matchups with an unforgetting Shaq. (1:43) *Opera Plaza, Gerhardt*

Après Vous (1:50) *Four Star, Opera Plaza.*
(Goldberg)

■ **Batman Begins** (2:10) Century Plaza, Century 20, Grand Lake, Kabuki, 1000 Van Ness, Orinda, Presidio

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Ongoing

From page 83

The Interpreter (2:08) Galaxy.

► The Joy of Life Local writer-director Jenni Olson's dolorous yet passionate first

feature is a cinematic love poem of sorts, just semirequired, as most things involving love are. It chases desire around San Francisco as if trying to capture fog with a butterfly net, an effort both intoxicating and frustrating, like so many things about the city, you might say. Finding a highly personal place where the film aesthetics of Chris Marker, Barbara Hammer, and landscape devotee James Benning intersect, *The Joy of Life* is "experimental" yet immediately accessible, universal in themes yet as specific as a diary entry. Its narrator lets consciousness stream over everything from Erich Maria Remarque to fisting to the misogyny that might hide behind "butch" lesbian and transgender role-playing. *The Joy of Life* eventually takes a sharp

turn toward history, tragedy, and a public plea to erect barriers at "the world's leading suicide landmark": the Golden Gate Bridge, which since its opening in 1937 has attracted more than 1,300 terminal jumpers. One of them was Mark Finch, Olson's codirector of the San Francisco International LGBT Film Festival. If suicide is the ultimate act of aloneness, and usually a cry of protest against it, this beautiful film wants to be sure those cries never go unheard. (1:05) Castro. (Harvey) Ladies in Lavender (1:43) Oaks, Smith Rafael. Layer Cake (1:44) Opera Plaza. The Longest Yard (1:47) Century 20. Mad Hot Ballroom (1:50) Embarcadero, Piedmont, Shattuck.

Madagascar (1:26) Century 20, Oaks, 1000 Van Ness.

► **Mana: Beyond Belief** Peter Friedman and Roger Manley's beautifully shot documentary serves as an international exploration of "mana" — explained as "an object that produces something that makes you feel there's some power there." Without intrusive narration or interstitials explaining specific locations (not that they're needed), the travelogue is occasionally solemn (as when lingering with crowds at the Shroud of Turin), though power finds a lighter touch amid Elvis fans at Graceland, low-rider drivers cruising New Mexico, and a perfectly detailed paper car that's ceremoniously burned at a funeral in China. There's a fascinating segment about when power fades — as when a prized Rembrandt painting loses its glow after its authorship is questioned — and some weird turns: for the right price, you too can buy the shriveled body part said to be the hand of Edgar Allan Poe. While *Mana* does compare in some ways to our New Agey, these-are-the-docs-of-our-lives (*Baraka*, etc.), it also has a sharp sense of humor: If you don't bust up during the scene that reveals the real dirt on those flags that fly over the US Capitol, your name is George W. Bush. (1:32) Roxie, (Eddy)

► **March of the Penguins** Pity the emperor penguin. His name is glorious, but his lot in life — as incredibly documented by Luc Jacquet and narrated with morbid amusement by Morgan Freeman — is one of unrelenting duty and sacrifice. If social Darwinists love the traditional top-of-the-food-chain tale, only a true evolutionary thinker can really appreciate this one. Or a working parent. *March of the Penguins* has less in common with French adventures into animal kingdoms — *Microcosmos*, *Winged Migration* — than it does with the more moralizing cultural work of, say, Robert Flaherty. But it's still got to be the most beautifully filmed animal story of the year, in one of the landscapes most endangered by rapacious humanity: gorgeous mile after mile of frozen earth, with pastel skyscrapers, brutal storms, and line after line of amazing, tuxedoed birds, devotedly marching in formation. (1:20) Albany, Clay, Empire, Piedmont, Smith Rafael. (Gerhard)

► **Me and You and Everyone We Know** With numerous grants, a few Whitney Biennials, a Sundance Institute Fellowship, and one Cannes Film Festival Camera D'Or prize, Miranda July might just be the crossover figure of the moment, and I can't say I'm surprised. What is surprising is how much of her "crazy, fantastic" (to quote from her short video *The Amateurist*) worldview she's managed to maintain in a more mainstream context, successfully juggling crowd-pleasing vignettes with nervier ones to create a winning film. To be sure, the thudding weight of Sundance groupthink sometimes drags at the edges of *Me and You and Everyone We Know*, threatening to turn the movie's oddballs into a sub-Solondz peanut gallery. But her levity prevails, even if at times other people in the movie seem to be echoing the amazement philosophies of July's character, Christine Jespersen. Christine falls for shoe salesman Richard (John Hawkes), though Richard's still "burned" — quite literally, in fact — from a recent separation. When Richard lashes out, it's at Christine's tendency to embellish the details of everyday existence, a near-ritualistic practice that permeates the movie itself. On their own, July suggests, life's everyday signposts aren't enough; they need to be messed with, scrawled on, and reimagined. (1:30) Act I and II, Bridge, Empire. (Huston)

► **Mr. and Mrs. Smith** (2:20) Century 20, Kabuki, 1000 Van Ness.

► **My Summer of Love** It's looking more like a summer of hate for 16-year-old Mona (Nathalie Press). With one parent dead from cancer and another long since

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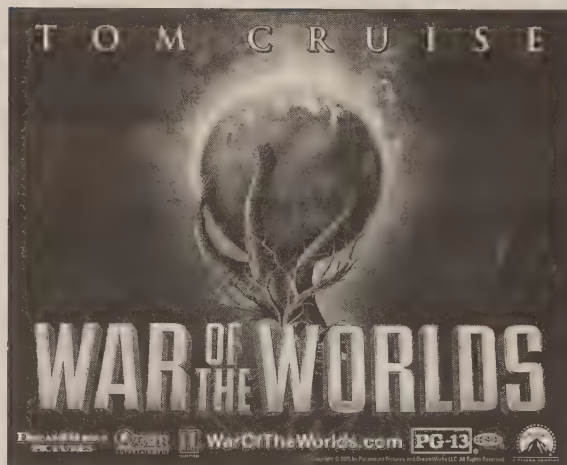
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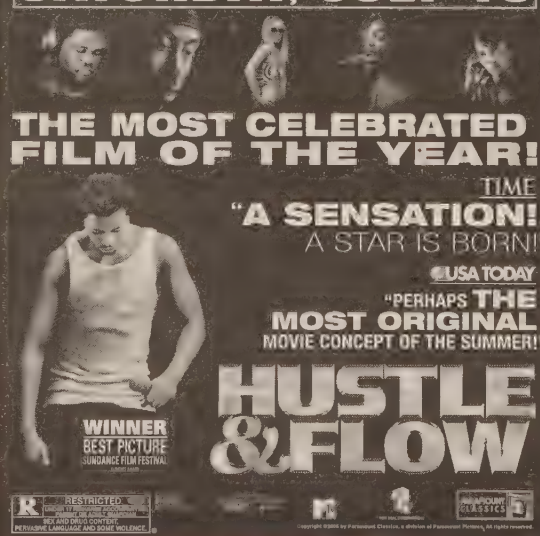
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Dublin - Regal Hacienda Crossing Stadium 20
Emeryville - AMC Bay Street 16
Fremont - Century Cineplex 8 Fremont
Fremont - Contra Costa 5 Cinemas
Menlo Park - Regal Stadium 4
Oakland - Regal Jack London Stadium
Pittsburg - Brenden 16
Pleasant Hill - Century 16 Pleasant Hill
Richmond - Century 16 Hilltop

San Leandro - Century 16 Bayfair Center
San Ramon - Regal Crow Canyon Stadium 6
Union City - Century 25 Union City
Walnut Creek - Century 14 Downtown
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SPECIAL SNEAK PREVIEW SATURDAY, JULY 16



SNEAKS SATURDAY, JULY 16

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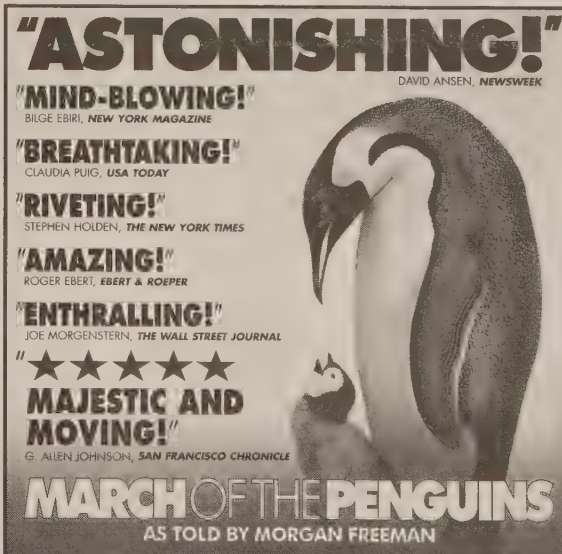
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film listings

vanished, she's stuck living in the pub they once ran with elder brother Phil (Paddy Considine), who wants to turn it into a "spiritual center" — and who was "a lot more fun" when his violent streak kept him in and out of jail. But escaping his usual cadre of praying born-again one day, Mona makes the acquaintance of Tamsin (Emily Blunt), who needs a companion for her own semi-xiexle. (Seems she's been thrown out of boarding school for offenses she's rather vague about.) Hardly your average Yorkshire village girl, Tamsin is impulsive, worldly, sophisticated, and confiding, with her own past family tragedy to share. She lives in a country manse that Mona soon more or less moves into; Tamsin's own parents are absent or indifferent to the point of nonexistence. So the two girls do the typical things teens do when they're sure they won't get caught: drink, smoke, get high, play with a Ouija board, and play pranks of varying degrees of cruelty on people who've pissed them off. They also experiment sexually, and make vows of undying devotion that sound doomed even as they're being said. It's all quite idyllic, apart from Phil's worries that Mona needs "saving," and apart from the flashes of abrupt maliciousness that sometimes make Tamsin seem like an unstable chemical that might blow up in one's face any moment. Writer-director Pawel Pawlikowski (*Last Resort*) has crafted a hypnotic parable whose humid, overripe, infinitely ominous atmosphere recalls early Peter Weir (especially *Picnic at Hanging Rock*). Scratch beneath the fascinating surface here and you might detect some reactionary concepts — female sexuality as a corrupting, Kali-like force, and lesbianism as something one is "seduced into." And the big, shocking twist toward the end may not surprise you at all. Still, *My Summer*'s textural richness, unpredictable narrative details, and overall ambiguity make it one of the few films so far this year that can qualify as a must-see. (1:24) *Lumiere*, *Shattuck* (Harvey).

► **Mysterious Skin** (1:39) *Opera Plaza*.

► **The Power of Nightmares** (3:00) *Roxie*.

Rebound (1:27) *Century 20*, 1000 Van Ness.

► **Rize** Photographer and MTV video director-turned-documentarian David LaChapelle's *Rize* privileges Watts over Hollywood. Or, to borrow a linguistic fusion used by someone in the movie, it brings the two together to form Hollywood. An exploration of new urban dance styles, *Rize* has greater kinetic energy and visual splendor than you're likely to find in this season's big-budget blockbusters. LaChapelle's framework is simple: He moves back and forth between personal story lines and adrenaline-pumping performance sequences, building toward a climactic stadium showdown between the House of Clown, led by pioneering dancer and neighborhood activist Tommy the Clown, and the newer wave of dancers — Krumpers — that have emerged from his influence. The dancers — in particular, a powerhouse named Miss Prissy — are amazing, from 300-pound-plus Big X to a little girl, all of four years old, throwing her coat on the floor with fierce concentration before winding out. If a whiff of suspect ethnography lingers, it's because *Rize*'s closest corollary would have to be Jennie Livingston's study of voguing, *Paris Is Burning*, which drew accusations of exploitation during its media moment. Livingston's 1989 movie possesses a thoroughness that LaChapelle's, glossing over sexual ambiguity, lacks. But *Rize* still presents the closest thing to a hero you're likely to find in the multiplex this year — and not just one, but two, three, four, or more of them. (1:25) *California*, *Embarcadero* (Huston).

Saving Face (1:36) *Shattuck*.

Sin City (2:06) *Galaxy*.

Star Wars: Episode III — Revenge of the Sith (2:19) *Century 20*, *Kabuki*, 1000 Van Ness.

Unleashed (1:43) *Galaxy*.

► **Walk on Water** (1:44) *Four Star*.

► **War of the Worlds** Semi-deadbeat dad and dockworker Ray (a Tom Cruise so manly-man at first that he seems to be performing in a beer commercial, not playing a character) is forced to mind his two kids for the weekend while his ex-wife and her much-improved new husband visit relatives in Boston. Teenage Robbie (Justin Chatwin) is angry; 10-year-old Rachel (Dakota Fanning) is a peacemaker. Thank god something soon happens to shut their argumentative yaps: alien invasion. Faithful to H.G. Wells in essence, if not in narrative specifics, Steven Spielberg's film — from a script by David

Koepp — is one long, panicked, everyman-for-himself flight from near-inescapable catastrophe, as the terrifyingly well-equipped space visitors prove eager and able to wipe out human life worldwide. The angry criticisms that have been directed at this movie are a little surprising, because its lean, mean through-line cuts through most of the stupidity and flab that have made nearly every other summer fantasy-action "blockbuster" of late a numbing experience. Not that there aren't problems: Screamin' Dakota has become such a precocious little actress that I'm not sure she can pass as a normal child

any more; and as usual, Spielberg can't resist caving in to schmaltz at the end, though mercifully this time it's just a puddle-of, not an ocean (à la A.I., *Schindler's List*, and so on). And let's face it — Tom Cruise's Everyman credibility is at a low, low ebb right now. But by current popcorn

standards, *War* is admirably crisp, harrowing, and in firm control of (rather than overwhelmed by) its spectacular FX. (1:57) *Century Plaza*, *Century 20*, *Kabuki*, 1000 Van Ness, *Presidio*. (Harvey)

► **The Wild Parrots of Telegraph Hill** (1:13) *Opera Plaza*, *Presidio*, *Smith Rafael*.

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filmrep clock

Schedules are for **Wed/13-Tues/19** except where noted. Double features are marked with a *. Director and year are given when available. All times are p.m. unless otherwise specified.

BRIDGE THEATRE 3010 Geary, SF; (415) 751-3213, www.peacheschrist.com. \$10. "Midnight Mass with Your Hostess Peaches Christ": Strait-Jacket (Castle, 1964) *Sat, mid-*

night. Featuring a preshow "Joan-a-Palooza" celebrating Joan Crawford.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$5.50-8.50. The Joy of Life (Olson, 2005) with "Small Town Secrets" (Leggett, 2005) *Wed-Thurs, 7, 9 (also Wed, 1, 3, 5), Wings (Wellman, 1927) Fri-Sun, 8*. The Sheik (Melford, 1921) *July 18-20, 8*.

CENTER FOR POLITICAL EDUCATION 522 Valencia; (415) 864-5337, www.handsof-fvenezuela.org. \$3-5. With the Poor of the World (Harnecker, 2003) with "May Day in Caracas" (Flores, 2005) *Fri, 7*.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$5.50-9. The Wild Parrots of Telegraph Hill (Irving, 2004) *call for times*. Enron: The Smartest Guys in the Room (Gibney, 2004) *call for times*. Ladies in Lavender (Dance, 2004) *call for times*. Caterina in the Big City (Virzi, 2003) *call for times*. March of the Penguins (Jacquet, 2005) *call for times*. "Unleashed: Classic and Cult Canine Films": White Dog (Fuller, 1982) *Wed, 7*; Never Cry Wolf (Ballard, 1983) *Sun, 3*. Raiders of the Lost Ark: The Adaptation (1981-88) *Thurs, 7 (35-10)*. With filmmakers Erik Zala, Chris Stromopolos, and Jayson Lamb in person. Machuca (Wood, 2004) *July 15-21, call for times*. Saraband (Bergman, 2004) *July 15-21, call for times*.

CINEMA HEAVEN ENCORE Curry House, 1040 Columbus, SF; belle_diamond@hotmail.com. Free. Cinema Heaven Encore presents classic American and foreign films (from 1932 to '85) *Thurs, 7*; e-mail for film title and to RSVP.

EXPLORATORIUM 3601 Lyon, SF; (415) EXP-LORE, www.exploratorium.edu. \$8-13. "Nobel Film Series": Toni Morrison's Nobel Acceptance Speech, *Sat, 2*.

FEMINA POTENS 465 S. Van Ness, SF; www.feminapotens.com. \$5 (no one turned away for lack of funds). "Sampler: ReachLA," short films from a Los Angeles organization dedicated to educating youth about HIV/AIDS, *Sat, 8*.

'FILM NIGHT IN THE PARK' Old Mill Park, 300 block of Throckmorton, Mill Valley; (415) 453-4333, www.film-night.org. \$3-5 donation. Willy Wonka and the Chocolate Factory (Stuart, 1971) *Fri, 8*.

'INTERNATIONAL WORKING-CLASS FILM AND VIDEO FESTIVAL' Bricklayers and Allied Crafts Local 3, 186 Potrero, SF; www.laborfest.net. Free. Cry of the Children (Thanhouser, 1912) *Wed, 7*. Humanist Hall, 370 27th St, Oakl. \$5. Raymond: The Revolutionary Filmmakers' Struggle (Ardito and Molina, 2002) *Wed, 7:30*. Artists Television Access, 992 Valencia, SE. \$5-20. "Sex Workers Organizing Film Night": Tales of the Night Fairies (Ghosh, 2002) *Sun, 6:30*.

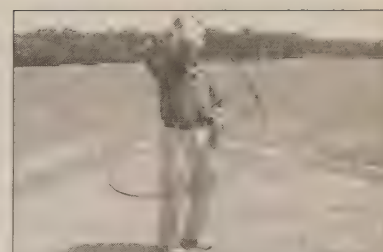
ISTITUTO ITALIANO DI CULTURA 425 Washington, SF; (415) 788-7142, www.sfiic.org. Free. L'amore è eterno finché dura (Verdone, 2003) *Tues, 6:30*.

JULIA MORGAN THEATRE 2640 College, Berk; www.juliamorgan.org. \$5. "Family Film Sunday Series": Willy Wonka and the Chocolate Factory (Stuart, 1971) *Sun, 11am*.

MIGHTY 119 Utah, SF; www.cinemasports.com. \$10. "Cinemasports" screening of films made in the previous 11 hours, *Sat, 8*. (To participate: Kickoff event is *Sat, 9am*, Dolores Park, 19th at Church, SF).

ODDBALL FILM AND VIDEO 275 Capp, SF; (415) 558-8112, info@oddballfilm.com (RSVP requested). \$10. "Smut Shop Cinema: The Subject Is Sex," short films *Fri, 8*.

'OLD OAKLAND OUTDOOR CINEMA' Washington between Ninth and Tenth Sts, Oakl; (510) 238-4734, www.filmokland.com. Free. West Side Story (Wise and Robbins, 1961) *Sat, 8*. Star Rita Moreno in person to introduce film.



Galaxy quest: A Sidewalk Astronomer opens at the Roxie Cinema.

111-MINNA GALLERY 111 Minna, SF; (415) 864-0660, www.microcinema.com. \$6. "Independent Exposure: Summer Edition 2005," *Mon, 8*.

PFA 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$4-8. "For Your Eyes Only": Saboteur (Hitchcock, 1942) *Wed, 7:30*; Spies (Lang, 1927) *Fri, 7:30*. "Pre-Code Hollywood": Female (Curtiz, 1933) *Thurs, 7:30*; Heat Lightning (LeRoy, 1934) *Thurs, 7:30*; Bombshell (Fleming, 1933) *Sat, 7:30*; Red Headed Woman (Conway, 1932) *Sat, 8:55*; I'm No Angel (Ruggles, 1933) *Sun, 5:30*. "Harold Lloyd": Safety Last (Newmeyer and Taylor, 1923) *Sun, 3*. "Eying Nature": Proteus: A 19th-Century Vision (Lebrun, 2004) *Tues, 7:30*.

RED VIC 1727 Haight, SF; (415) 668-3994. \$4-7. Schultz Gets the Blues (Schorr, 2003) *Wed, 2, 7, 9:20*. High Noon at Low Tide (Nelson, 2004) *Thurs, 7:15, 9:15*. "The Animation Show" *Fri-Tues, 7:15, 9:15 (also Sat-Sun, 2, 4)*.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087. \$4-10. The Power of Nightmares (Curtis, 2004) *Wed-Thurs, 7*. Mana: Beyond Belief (Manley and Friedman, 2004) *Wed-Thurs, 6, 8, 9:45 (also Wed, 2, 4)*. A Sidewalk Astronomer (Jacobs, 2005) *July 15-28, 6:15, 8, 9:45 (also Wed, Sat-Sun, 2:30, 4:30)*.

SAN FRANCISCO MUSEUM OF MODERN ART Koret Center Lecture Room, 151 Third St, SF; (415) 538-2693, www.sfmoma.org. Free with museum admission (\$6-10). Atget (1967) *Thurs/14-Fri/15, 11am*. Richard Tuttle: Never Not an Artist (Maybach, 2005) *Daily (except Wed), 1 (also Thurs, 7), through Oct 16*. Dark Shadows: Episodes 236 and 365 (1967) *Daily (except Wed), 3, through Aug 14*. Emak Bakia (Ray, 1926) *July 16-31: daily (except Wed), 11am*.

SAN FRANCISCO PUBLIC LIBRARY 100 Larkin, SF; (415) 557-4461. Free. "Faces of Tibet": Tashi Jong (1998) *Thurs, noon*. Large-screen video presentation.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$5-8. "Bav Area Now 4": Commissioned short films by Caveh Zahedi, Ellen Bruno, Sam Green, and Bill Daniel, *daily (except Mon), 3, Through Sept 25*.

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'Machuca'

Class dismissed

Relying on a claim by the adolescent Silvana (Manuela Martelli) that "kids and drunks never lie," director Andrés Wood recounts the story of the year preceding "Chile's September 11" from her perspective. Loosely based on Wood's own recollection of the events surrounding Pinochet's coup, *Machuca* spends considerable time delineating the complexities of class division in Allende's Chile. As the old

The way we were: Volatile Santiago, Chile — circa 1973 — comes to life in Andrés Wood's *Machuca*.

order attempts to reconstitute its forces, Santiago's poor rally behind their beloved but beleaguered socialist icon, increasingly aware of the looming threats from the right. St. Patrick's, a prestigious Catholic boys' school in the heart of Santiago, is home to liberation theologian Father McEnroe (Ernesto Malbran), who is busy assembling his own crucible of class tension (exacerbated by youthful hormone fluctuations). Pedro Machuca (Ariel Mateluna) enrolls in the school on scholarship, eventually bridging class and cultural divides to befriend upper-middle-class Gonzalo (Matias Quer). The two navigate the rocky landscape that temporarily unites their worlds, and must come to terms with the irreconcilabilities of their experiences as the world around them unravels and everyone is forced to choose a side. According to Wood, *Machuca* is the first film to retell the events of this period made by someone who actually lived through them, and the results unearth an emotional reality of a unique revolutionary period in world history. This contribution provides an excellent companion to the astonishing *Battle of Chile*, which uses documentary footage to excavate some corresponding political realities. (Rachel Odes)

Show times are for Wed/13 through Tues/19 except where otherwise noted. Double features are marked with a •. Wheelchair accessible. ♣ Listening device. P Free, reduced-rate, or validated parking. See Rep Clock, page 86, for information on rep houses and special film programs. All times are p.m. unless otherwise specified.

San Francisco

BALBOA 38th Ave/Balboa. 221-8184. www.balboamovies.com. *Machuca* (starts Thurs) noon, 2:20, 4:40, 7, 9:20. The Two of Us Wed-Thurs, 1, 3, 5, 7, 9. • The Best of Youth Part 1 Thurs, Sat, Mon, 12:30, 8; Wed, Fri, Sun, Tues, 4:15; and The Best of Youth: Part 2 Thurs, Sat, Mon, 4:15; Wed, Fri, Sun, Tues, 12:30, 8. • Cinderella Man Wed-Thurs, 2:05, 6:45; and Layer Cake Wed-Thurs, 12:05, 4:45, 9:25. • The Wild Parrots of Telegraph Hill Wed, 12:30, 3:50, 7:15; and Fast, Cheap, and Out of Control Wed, 2:10, 5:30, 9:10.

BRIDGE Geary/Blake. 267-4893, 777-FILM, #025. Me and You and Everyone We Know 2:15, 4:35, 7, 9:30. Straight Jacket Sat, midnight.

CENTURY PLAZA ♣ P South San Francisco, Noor off El Camino. (650) 742-9200. *Batman Begins*, *Charlie and the Chocolate Factory* (starts Fri), *Dark Water*, *The Fantastic Four*, *Herbie: Fully Loaded*, *The Wedding Crashers* (starts Fri), *War of the Worlds*.

CENTURY 20 ♣ Junipero Serra at John Daly Blvd, Daly City. (650) 994-7469. *Batman Begins*, *Bewitched*, *Charlie and the Chocolate Factory*, *Cinderella Man*, *Dark Water*, *The Fantastic Four*, *Herbie: Fully Loaded*, *The Longest Yard*, *Madagascar*, *Mr. and Mrs. Smith*, *Rebound*, *Star Wars: Episode III*, *War of the Worlds*, *The Wedding Crashers*.

CLAY ♣ Fillmore/Clay. 267-4893, 777-FILM, #096. *March of the Penguins* noon, 2:15, 4:30, 7, 9:15.

CORONET ♣ P Geary/Arguello. 752-4400. Call for shows and times.

EMBARCADERO CENTER CINEMA ♣ P 1 Embarcadero Center, promenade level. 267-4893, 777-FILM, #154. *The Beat That My Heart Skipped* 12:10, 2:40, 5:05, 7:40, 10:10. *The Beautiful Country* (starts Fri) 12:30, 3:45, 7:10, 10. *Happy Endings* (starts Fri) 1, 4, 7, 9:50. *Heights Wed-Thurs*, noon, 2:20, 4:40, 7:30, 9:50. *Mad Hot Ballroom Wed-Thurs*, 1:30, 4:20, 7:10 (no show Thurs), 9:40 (no show

The Wild Parrots of Telegraph Hill Wed-Thurs, 2:15, 4:45, 7:30, 9:40; Fri-Tues, 2:15, 5, 7:30. *Year of the Yao* (starts Fri) 2, 4:45, 7:15, 9:40. *Yes Wed-Thurs*, 1:45, 4:15, 7:15, 9:35.

PRESDIO ♣ ♣ 2340 Chestnut. 776-2388. Call for Fri-Tues shows and times. *Après Vous* (starts Fri), *Batman Begins Wed-Thurs*, 1:10, 4, 7, 9:50. *Caterina in the City* (starts Fri), *Crash* (starts Fri), *Enron* (starts Fri), *The Fantastic Four Wed-Thurs*, 12:30, 2:55, 5:20, 7:45, 10:10. *The Wild Parrots of Telegraph Hill Wed-Thurs*, 12:45, 2:45, 5, 7:30, 9:30.

STONE TOWN ♣ ♣ 19th Ave/Winston. 221-8182. Call for Fri-Tues shows and times. *Mad Hot Ballroom Wed-Thurs*, 1:15, 4, 7, 9:30. *Saving Face Wed-Thurs*, 1:30, 3:45, 7:15, 9:30.

VOGUE ♣ Sacramento/Presidio. 221-8183. Call for Fri-Tues shows and times. *Cinderella Man Wed-Thurs*, 12:30, 3:45, 7, 10:05.

Oakland

GRAND LAKE ♣ ♣ 3200 Grand, Oakd. (510) 452-3556. *Batman Begins Wed-Thurs*, 1, 4, 7, 10; Fri-Tues, 12:30, 3:30, 6:30, 9:15. *Bewitched Wed-Thurs*, 12:15, 2:45, 5:10, 7:25, 9:30. *Charlie and the Chocolate Factory* (starts Fri) 1, 4, 7, 9:30. *The Fantastic Four Wed-Thurs*, 11:45a, 2:15, 4:45, 7:15, 9:45; Fri-Tues, noon, 2:30, 5, 7:30, 10. *Layer Cake Wed-Thurs*, 9:35. *Rebound Wed-Thurs*, noon, 2:30, 5, 7:35. *The Wedding Crashers* (starts Fri) 11:30a, 2, 4:30, 7:15, 9:45.

JACK LONDON STADIUM 100 Washington, Jack London Square, Oakd. (510) 433-1320. Call for Fri-Tues shows and times. *Batman Begins Wed-Thurs*, 12:45, 4, 7:10, 10:15. *Bewitched Wed-Thurs*, 11:50a, 2:20, 5, 7:25, 9:50. *Dark Water Wed-Thurs*, 11:45a, 2:25, 5:10, 7:45, 10:20. *The Fantastic Four Wed-Thurs*, 11:30a, 2:10, 4:50, 7:30, 10:10. *Herbie: Fully Loaded Wed-Thurs*, 11:40a, 2:10, 4:30, 7, 9:30. *Mr. and Mrs. Smith Wed-Thurs*, 1:15, 4:15, 7:05, 9:55. *Rebound Wed-Thurs*, 12:10, 2:30, 4:55, 7:15, 9:35. *War of the Worlds Wed-Thurs*, noon, 1:40, 2:40, 4:20, 5:20, 7, 8, 9:40, 10:40.

PARKWAY 1834 Park, Oakd. (510) 814-2400. • *Chinatown* Tues, 9:15. *Cinderella Man Wed*, 6. *Crash Wed*, 9:15; Thurs-Fri, Mon, 6:30; Sat-Sun, 6; Tues, 7. *Impulse Thurs*, 9:15. *The Incredibly Strange Creatures Who Stopped Living and Became Mixed-Up Zombies* Tues, 9:15. *Land of the Dead Fri*, 9:15; Sat, 9; Mon, 9:45 (also Sat, 3:30). *Rize Wed-Sun*, 9:45; Mon, 7; Tues, 6:30 (also Sat, 3). *The Rocky Horror Picture Show* Sat, midnight. *Sin City Wed-Sun*, 7; Mon, 9:15; Tues, 9:45.

PIEDMONT ♣ Piedmont/41st St, Oakd. (510) 843-3456, 777-FILM, #020. *Happy Endings* (starts Fri) 3:45, 7, 9:45 (also Fri-Sun, 12:45). *Howl's Moving Castle* (dubbed) Wed-Thurs, 3:45, 6:45, 9:20 (also Fri-Sun, 1). *Mad Hot Ballroom Wed-Thurs*, 2, 4:30, 7:15, 9:35; Fri-Tues, 4:15, 6:45, 9:15. *March of the Penguins Wed-Thurs*, 2:35, 4:45, 7, 9:10; Fri-Tues, 2:35, 4:45, 7:15, 9:35 (also Fri-Sun, 12:30). *My Summer of Love Wed-Thurs*, 4:30, 7:15, 9:25.

Berkeley area

ACT I AND II ♣ P Center/Shattuck, Berk. (510) 843-3456, 777-FILM, #012. Me and You and Everyone We Know Wed-Thurs, 7, 9:30; Fri-Tues, 7:15, 9:45 (also Sat-Sun, 2, 4:30). *My Summer of Love Wed-Thurs*, 7:15, 9:30. *Tropical Malady* (starts Fri) 7, 9:35 (also Fri-Sun, 1:45, 4:20). *Undeaf Wed-Thurs*, 7:15, 9:40.

ALBANY ♣ ♣ 1115 Solano, Albany. (510) 843-3456, 777-FILM, #013. *The Beautiful Country* (starts Fri) 2, 5:10, 8. *Heights Wed-Thurs*, 2, 4:15, 6:45, 9:30. *March of the Penguins* 2:30, 4:45, 7:10, 9:20 (Fri-Tues, 9:30; also Fri-Sun, 12:30).

AMC BAY STREET 16 5614 Shellmound, Emeryville. (510) 457-4262. Call for shows and times.

CALIFORNIA ♣ P Kirtledge/Shattuck, Berk. (510) 843-3456, 777-FILM, #015. *Charlie and the Chocolate Factory* (starts Fri) 1:45, 2:45, 4:15, 5:15, 7, 8, 9:30 (also Fri-Sun, 11:15a, 12:15, 10:30). *Cinderella Man Wed-Thurs*, 5, 8:15. *Land of the Dead Wed-Thurs*, 4:30, 7, 9:30. *Rize Wed-Thurs*, 4:45, 7:15, 9:15; Fri-Tues, 2, 4:45, 7:15, 9:40.

EMERY BAY ♣ ♣ 6330 Christie, Emeryville. (510) 420-0107. Call for Fri-Tues shows and

times. *The Adventures of Lava Girl and Shark Boy* in 3-D 11:40a, 2:15. *Bewitched Wed-Thurs*, 11:20a, 12:20, 1:50, 3, 4:20, 5:30, 7:10, 8:10, 9:45, 10:40. *Herbie: Fully Loaded Wed-Thurs*, 12:10, 2:45, 4:30, 5:15, 7, 7:45, 9:30, 10:10. *Howl's Moving Castle Wed-Thurs*, 11:20a, 2, 4:45, 7:30, 10:15. *Land of the Dead Wed-Thurs*, noon, 2:30, 4:45, 7:30, 9:50. *The Longest Yard Wed-Thurs*, 11:30a, 2, 4:30, 7, 9:40. *Mr. and Mrs. Smith Wed-Thurs*, 11:15a, 12:15, 2:10, 4, 5, 7:15, 8, 10, 10:45. *Rize Wed-Thurs*, 12:30, 2:40, 5:20, 7:40, 10.

OAKS ♣ ♣ 1875 Solano, Berk. (510) 526-1836. *The Fantastic Four* 1:40 (Fri-Tues, 1:30), 4:20, 7, 9:35. *Ladies in Lavender Fri-Tues*, 3:15, 7:45. *Madagascar Wed-Thurs*, 1:20, 3:30, 5:40, 7:45; Fri-Tues, 1:10, 5:40.

ORINDA ♣ ♣ 4 Orinda Theater Square, Orinda. (510) 254-9060. *Batman Begins Wed-Thurs*, 7:30; Fri-Tues, 6:30, 9:15 (also Fri-Sun, 12:30, 3:30). *Bewitched Wed-Thurs*, 7, 9:15. *Charlie and the Chocolate Factory* (starts Fri) 7, 9 (also Fri-Sun, 1, 4). *Cinderella Man Wed-Thurs*, 7:15; Fri-Tues, 7:30 (also Fri-Sun, 1:30, 4:30).

SHATTUCK CINEMAS ♣ ♣ 2230 Shattuck, Berk. (510) 843-3456, 777-FILM, #024. *Après Vous Wed-Thurs*, 4:10, 9:10. *The Beat That My*

Heart Skipped Wed-Thurs, 2:05, 4:35, 7:15, 9:45; Fri-Tues, 1:30, 4:05, 7:25, 9:50. *Bewitched Wed-Thurs*, 2:10, 4:40, 7:10, 9:40; Fri-Tues, 1:45, 4:25, 6:55, 9:25. *Caterina in the Big City Wed-Thurs*, 1:25, 4, 6:40, 9:15. *Crash* 2, 4:30, 7:05, 9:30. *Enron Wed-Thurs*, 1:45, 4:20, 6:55, 9:25; Fri-Tues, 4:15, 9:10. *Happy Endings* (starts Fri) 1:15, 4:10, 7:10, 10. *Heights Fri-Tues*, 1:40, 6:45. *Howl's Moving Castle* (dubbed) Wed-Thurs, 1:30, 4:15, 7; Fri-Tues, 1:35, 4:20, 7. *Howl's Moving Castle* (subtitled) 9:35. *Ladies in Lavender Wed-Thurs*, 1:40, 6:45. *Machuca* (starts Fri) 1:25, 4, 7:20, 9:55. *Mad Hot Ballroom Wed-Thurs*, 1:35, 4:05, 6:50, 9:20; Fri-Tues, 2:05, 4:40, 7:15, 9:45. *My Summer of Love Wed-Thurs*, 2:20, 4:50, 7:25, 9:55; Fri-Tues, 2:15, 4:45, 7:30, 9:40. *Saving Face Wed-Thurs*, 2:15, 4:45, 7:20, 9:50; Fri-Tues, 2:10, 4:35, 6:50, 9:15.

UA BERKELEY ♣ ♣ 2274 Shattuck, Berk. (510) 843-1487. Call for Fri-Tues shows and times. *Batman Begins Wed-Thurs*, 1:245, 1:30, 3:45, 4:30, 7, 7:45, 10, 10:45. *Mr. and Mrs. Smith Wed-Thurs*, 11:30a, 2:30, 5:30, 8:15. *Rebound Wed-Thurs*, 12:30, 2:45, 5, 7:15, 9:45. *Star Wars: Episode III Wed-Thurs*, 1:15, 4:15, 7:20, 10:30. *War of the Worlds Wed-Thurs*, 12:15, 2, 3, 4:45, 5:45, 7:30, 8:30, 10:15. ♦

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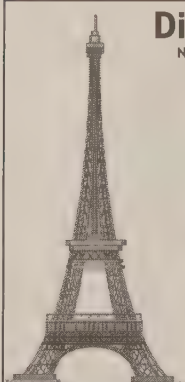
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being there *by alex robertson textor*

The cheap south

It took ages to get to Calabria. Landing in Rome on a cloudy, unseasonably cold April morning, we found ourselves — after an easy passage through customs and a short train ride into the city proper — with time on our hands. Three hours were spent dodging puddles and raindrops in a delightful stupor, fueled by doppio espressos, savory pastries, and freshly squeezed blood-orange juice. On the long train ride south, stupor yielded to pure exhaustion.

Calabria is Italy's far south, the southwesternmost region of the peninsula, the toe kicking Sicily. I'd always thought of Naples as southern Italy, but Lamezia Terme, where we finally alighted, is more than three hours south of that city by rail. It was as cold as Rome, and rainier, our hotel both ugly and gorgeous, with sunken, back-defeating beds and a room telephone that could have won a design award in 1978. We dined on crappy calzones in a bar across from the train station before dropping off to sleep.

"We" was my mother and I, and our trip had been motivated by the standard North American fantasy of owning property in Italy. While visiting Sicily last fall, my mother had heard about inexpensive apartments and houses in Calabria from a

tour guide she ended up befriending. He in turn ended up hosting us during our recent stay (in an immaculate apartment for well under 20 euros a night per person) and inviting us over for his wife's fabulously spicy lunches and dinners.

Calabria, it turns out, is one of the few places in Italy — or western Europe, for that matter — where middle-class Americans can find real estate bargains. We spent several days scouring both dilapidated and renovated properties in seaside Pizzo, nearby Lamezia Terme and Vibo Valentia, and some rural villages further inland.

Perhaps because we kept traditional forms of sightseeing to a minimum, or possibly because we were so warmly hosted by a Calabrian family, my understanding of the region was formed more by social interactions than sights or landmarks. Many of these took place over refreshments, or enormous meals. We were plied with espresso in the morning, grappa and wine in the afternoon and evening, and with filling lunches and multicourse dinners.

Whether among friends or at restaurants, we ate fairly typical Italian fare, with notable regional variations. Tender rabbit popped up often on menus, and *fagioli*, or beans in olive oil, provided a

standard (and delightfully ample) lunch. The food was quite spicy, and many dinner tables were graced by a small bowl of dried peppers to be torn up and sprinkled over already fiery dishes. The local olive oil is deep and intense, the regional wine plummy and dramatic. Calabrians swear by the latter as a cardiovascular aid for the elderly.

The region has recently caught on as a sunny escape for Scandinavians and other northern Europeans, with Lamezia Terme serving as a hub for visitors in search of cheap beach vacation packages. The sheer volume of these packages and charter flights heading south to Calabria suggests that the region is past the first wave of discovery. It remains to be seen how this touristic influx along the coastal edges will alter the friendly, welcoming spirit of the place.

Meanwhile, beyond the beaches, Calabria is largely rural, very beautiful, and quite unmanicured. Small agricultural plots occupy much of the countryside, and forests are scattered throughout the region. Of the larger cities we visited, Lamezia Terme has little to offer, but Pizzo and Vibo Valentia are both charming. Pizzo's main piazza, Piazza della Repubblica, is packed with outdoor cafés and gelaterias and connected to the coastal thoroughfare by a winding cobblestone road lined with small shops. Hugging the coastline, the town offers expansive views of the Tyrrhenian Sea. Vibo Valentia, further inland, is crowned by an 11th-century

Trip planner

Where to stay: During the summer months, try Villa Velia in the mountains above Monterosso. A guesthouse and a working farm that produces wine and olive oil, Villa Velia is about 30 minutes inland from the town (and beaches) of Pizzo. E-mail velia.martino@tin.it, call +39-0963-326024 or fax +39-0963-325039 for rates, location, and transportation information.

castle that doubles as an archaeological museum and offers panoramic views of the entire region. An administrative center, Vibo Valentia has a less touristed feel than Pizzo, and while the charms of its parks and piazzas may be less obvious than those of Pizzo's delightful Piazza della Repubblica, they captivate nonetheless.

By the end of our short stay, my mother had decided to purchase a small house on a quiet street in an even quieter village. Its balcony faces waves of hills, which glowed green on a rain-soaked April afternoon. From the vantage point of her balcony, one looks out on a parallel Italy, a place adjacent to the familiar tourist trails but separate from them. I can't wait to return. ♦

Alex Robertson Textor lives in New York, where he writes freelance travel articles and works as managing editor of www.eurocheapo.com.

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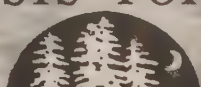
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Apply in person at #2 Henry Adams Street, #M-4, SF (at the corner of 8th and Townsend)
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GENERAL

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Neighborhood business is everybody's business!

The Bay Guardian's 'Neighborhood Business' section is devoted to neighborhood merchants, neighborhood services and neighborhood issues.

The weekly section features profiles, guides, business news, announcements, listings and reports on the political decisions that are changing our neighborhoods. The section expands a core mission: to serve as the voice of the city's diverse and dynamic neighborhoods - from the point of view of an independent, locally owned and operated newspaper.

Got a tip? A new restaurant opening? A new store or service? A business changing hands? A new owner? A new hire? A street fair? A community event? A special benefit?

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Experience in sales (particularly media advertising) a plus, but not necessary. Only individuals with excellent communication and customer service skills as well as a strong drive to earn commissions need to apply.

The SF Bay Guardian has a competitive compensation and benefits package. Applicants must have a valid driver's license and a vehicle. Qualified candidates please forward your resume to: Display/AE, Attn: HR Dept., 135 Mississippi Street, San Francisco, CA 94107, e-mail: jennifer@sfbg.com or fax 415-621-2016.

NO CALLS PLEASE. EOE

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Specific job responsibilities include generating new business, developing advertising campaigns and promoting client relationships through outboard calls. Experience in similar sales or advertising agencies is highly desired. Experience with PCs and strong written and communication skills are preferred. EOE

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GUARDIAN



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\$1200 Oakland - 2 br, 1 ba, Victorian Duplex, avail 8/1/05. Yard, Pets Negotiable, Off-street parking, call Ous at (877) 301-6800, more info at: metrorent.com/421088

\$1350 Laurel Heights/USF - 1 br, 1 ba, Stucco Apartment, avail Now, Yard, Cat OK, Street parking only, call Luisa at (415) 668-6132, more info at: metrorent.com/420803

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\$1600 Outer Mission - 2 br, 1 ba, House, avail Now. No pets allowed, Off-street parking, call Shawn at (415) 518-6045, more info at: metrorent.com/420828

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\$2500 North Beach/Telegraph Hill - 1 br, 1 ba, Contemporary Condo, avail Now. Balcony, Pets Negotiable, Private Parking Space, call Neil at (415) 395-0948, more info at: metrorent.com/420521

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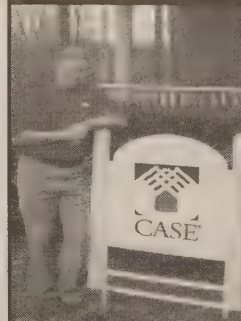
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Neighborhood business is everybody's business!

The Bay Guardian's 'Neighborhood Business' section is devoted to neighborhood merchants, neighborhood services and neighborhood issues.

The weekly section features profiles, guides, business news, announcements, listings and reports on the political decisions that are changing our neighborhoods. The section expands a core mission: to serve as the voice of the city's diverse and dynamic neighborhoods - from the point of view of an independent, locally owned and operated newspaper.

Got a tip? A new restaurant opening? A new store or service? A business changing hands? A new owner? A new hire? A street fair? A community event? A special benefit?

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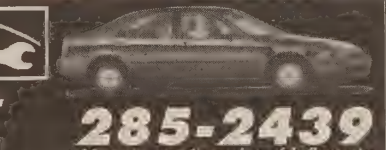
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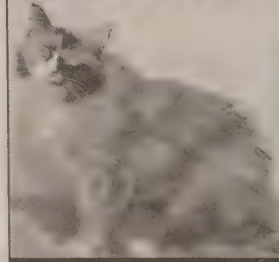
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LEGAL NOTICES

AMENDED ORDER TO SHOW CAUSE FOR CHANGE OF NAME Endorsed FILED San Francisco County Superior Court, May 31, 2005 by Gordon Park-Li, Clerk, by Mary Ann Moran, Deputy Clerk. CASE NUMBER: CNC - 05-542073 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister Room 103, San Francisco, CA 94102-4512. PETITION OF CAROLYN ESTELLE ROWAN AKA COLE ROWAN For Change of name. TO ALL INTERESTED PERSONS: CAROLYN ESTELLE ROWAN AKA COLE ROWAN, filed a petition with this court for a decree changing names as follows: present name CAROLYN ESTELLE ROWAN AKA COLE ROWAN SINCE 1995 to proposed name COLE ROWAN. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: Aug 16, 2005. Time: 9:00 AM room 218. Dated May 31, 2005 by Robert L. Dondoro, Presiding Judge. June 22, 29, July 6, 13, 2005. LF393905



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AMENDED ORDER TO SHOW CAUSE FOR CHANGE OF NAME Endorsed FILED San Francisco County Superior Court, May 17, 2005 by Gordon Park-Li, Clerk, by Mary Ann Moran, Deputy Clerk. CASE NUMBER: CNC - 05-542073 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister Room 103, San Francisco, CA 94102-4512. PETITION OF CAROLYN ESTELLE ROWAN AKA COLE ROWAN For Change of name. TO ALL INTERESTED PERSONS: CAROLYN ESTELLE ROWAN AKA COLE ROWAN, filed a petition with this court for a decree changing names as follows: present name CAROLYN ESTELLE ROWAN AKA COLE ROWAN SINCE 1995 to proposed name COLE ROWAN. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: Aug 16, 2005. Time: 9:00 AM room 218. Dated May 17, 2005 by Robert L. Dondoro, Presiding Judge. June 22, 29, July 6, 13, 2005. LF393905

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0286249-00 The following person is doing business as ART OF STONE, 3667 20th Street, San Francisco, CA 94110; Stephen Altman, 548 Elizabeth Street, San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date not applicable. Signed Stephen Altman. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Gerardo Romo on June 17, 2005. June 22, 29, July 6, 13, 2005. LF393801

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0285713-00 The following person is doing business as HINC, 101 Henry Adams St. #315, San Francisco, CA 94127; Hinc, Inc. (C), 2590 15th Ave., San Francisco, CA 94127. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date not applicable. Signed Lonette B. Hinkley, President, Hinc, Inc. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston on May 27, 2005. June 22, 29, July 6, 13, 2005. LF393802

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0285927-00 The following person is doing business as WILD- FLOWER STUDIO & BAZAAR, 87 Virgil St. #4, San Francisco, CA 94110; Silkke McKee, 1457 Page St., San Francisco, CA 94117; Diana DePineres, 87 Virgil St. #4, San Francisco, CA 94110. This business is conducted by a limited partnership. Registrant commenced business under the above-listed fictitious business name on the date not applicable. Signed Diana DePineres. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on June 06, 2005. June 22, 29, July 6, 13, 2005. LF393803

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0285751-00 The following person is doing business as ONE TWO THREE AUTO SERVICE INC., 390 1st St., San Francisco, CA 94105; One Two Three Auto Service Inc. (California). This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 05/30/05. Signed Steven Jo, President. One Two Three Auto Service Inc.. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston on May 31, 2005. June 22, 29, July 6, 13, 2005. LF393804

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0285939-00 The following person is doing business as YUAN YUAN ENTERPRISE, 1274 Plymouth Avenue, San Francisco, CA 94112; Yuan Yuan Tan, 1274 Plymouth Avenue, San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/6/05. Signed Yuan Yuan Tan. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on June 06, 2005. June 22, 29, July 6, 13, 2005. LF393805

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0286202-00 The following person is doing business as JANE WATSON DESIGNS, 1945 Jefferson St. #203, San Francisco, CA 94123; Jane H. Watson, 1945 Jefferson St. #203, San Francisco, CA 94123. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date not applicable. Signed Jane Watson. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on June 16, 2005. June 22, 29, July 6, 13, 2005. LF393806

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0286056-00 The following person is doing business as HAYES VALLEY MARKET, 580 Hayes, San Francisco, CA 94102; Frederic A. Herter, 3302 A 16th St., San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date not applicable. Signed F. Albert Herter. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on June 10, 2005. June 29, July 6, 13, 20, 2005. LF393905

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0285752-00 The following person is doing business as MOBILE PATH SF, 360 F West Portal Ave., San Francisco, CA 94127; Vladimir Gornitsky, 1738 Ulloa, San Francisco, CA 94116; Eric Gornitsky, 1738 Ulloa, San Francisco, CA 94116; Michael Balyasny, 228 Lake Meredith Hills N, San Francisco, CA 94132. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 5/21/05. Signed Michael Balyasny. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on May 31, 2005. June 29, July 6, 13, 20, 2005. LF393906

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0286431-00 The following person is doing business as LOOP LIGHTING DESIGN & CONSULTING, 720 York St. #210, San Francisco, CA 94110; J. Richard Osborn, 720 York St. #210, San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 8/16/2004. Signed J. Richard Osborn. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on June 24, 2005. June 29, July 6, 13, 20, 2005. LF393904

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0286355-00 The following person is doing business as MIRABAI TRUFFLES, 2948 Folsom St., San Francisco, CA 94110; Andrea Doffing, 1734 Great Hwy #301, San Francisco, CA 94122. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 6/1/05. Signed Andrea Doffing. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on June 22, 2005. June 29, July 6, 13, 20, 2005. LF393907

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0286384-00 The following person is doing business as FREE MEASURE RECORDS, 3779 25th St., San Francisco, CA 94110; Free Measure LLC (CA), 3779 25th St., San Francisco, CA 94110. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date not applicable (will commence 7/1/05). Signed Patricia K. Cobb, Partner, Free Measure LLC. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston on June 22, 2005. July 6, 13, 20, 27, 2005. LF394004

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0286520-00 The following person is doing business as NORTH-EAST CALIFORNIA PHYSICAL THERAPY, 711 Van Ness Ave. Suite 250, San Francisco, CA 94102; Harold F. Fisk, 2001 McAllister #212, San Francisco, CA 94118. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 01/09/92. Signed Harold F. Fisk. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on June 29, 2005. July 6, 13, 20, 27, 2005. LF394005

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0286508-00 The following person is doing business as 1) CENTERPOINT PARTNERS, INC., 2) CENTERPOINT COACHING, 1266 Stanyan Street #11, San Francisco, CA 94117; Centerpoint Partners Inc California, 1266 Stanyan Street #11, San Francisco, CA 94117. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 06/24/05. Signed Steven Geyer, President, Centerpoint Partners Inc. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on June 29, 2005. July 6, 13, 20, 27, 2005. LF394006

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-286650-00 The following person is doing business as KEEP RIGHT RACING LLC, 1532 Visitation Ave., San Francisco, CA 94134; Keep Right Racing LLC, 1532 Visitation Ave., San Francisco, CA 94134. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 7/6/05. Signed Eric J. Koch, Owner, Keep Right Racing LLC, CA. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on July 6, 2005. July 13, 20, 27, August 3, 2005. LF394101

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0286596-00 The following person is doing business as PILATES HEIGHTS, 324 Cortland Ave., San Francisco, CA 94110; Pilates Heights, LLC CA, 324 Cortland Ave., San Francisco, CA 94110. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date 5/31/05. Signed Elizabeth Walker, co-owner, Pilates Heights, LLC. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on July 1, 2005. July 13, 20, 27, August 3, 2005. LF394102

Contact
Classifieds at:
(415) 255-7600

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Endorsed FILED San Francisco County Superior Court, June 16, 2005 by Gordon Park-Li, Clerk, by Mary Ann Moran, Deputy Clerk. CASE NUMBER: CNC - 05-542158 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister Room 103, San Francisco, CA 94102-4512. PETITION OF CHRISTINA LOUISE BLACK For Change of name. TO ALL INTERESTED PERSONS: CHRISTINA LOUISE BLACK, filed a petition with this court for a decree changing names as follows: present name CHRISTINA LOUISE BLACK to proposed name CHRISTINA LOUISE ZABLE. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: Aug 16, 2005. Time: 9:00 AM room 218. Dated June 16, 2005 by Robert L. Dondoro, Presiding Judge. June 29, July 6, 13, 20, 2005. LF393907

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Endorsed FILED San Francisco County Superior Court, June 16, 2005 by Gordon Park-Li, Clerk, by Mary Ann Moran, Deputy Clerk. CASE NUMBER: CNC - 05-542157 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister Room 103, San Francisco, CA 94102-4512. PETITION OF HAROLD ROBERT FELDMAN ZATZ For Change of name. TO ALL INTERESTED PERSONS: HAROLD ROBERT FELDMAN ZATZ, filed a petition with this court for a decree changing names as follows: present name HAROLD ROBERT FELDMAN ZATZ to proposed name HAROLD ROBERT ZABLE. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING Date: Aug 16, 2005. Time: 9:00 AM room 218. Dated June 16, 2005 by Robert L. Dondoro, Presiding Judge. June 29, July 6, 13, 20, 2005. LF393939

Publish your legal notice in the San Francisco Bay Guardian Newspaper

The San Francisco Bay Guardian Newspaper is a newspaper of general circulation printed and published in the City and County of San Francisco and has been adjudged a newspaper of general circulation by the Superior Court of the County of San Francisco, State of California. For rates and legal notice submission information, please contact the Legal Notices Account Executive, Alex Muck (415) 487-2517 or e-mail alex@sfbg.com

ENDORSEMENT OF AMENDMENT OF USE OF FICTITIOUS BUSINESS NAME The following person has abandoned the use of the fictitious business name known as: EL MUNDO BUENO STUDIOS Located at: 410 Justin Drive, San Francisco, CA 94112. The fictitious business name referred to above was filed in the County of San Francisco under File# 024806900 on: 1/17/01. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): JORG PETER SICHELSCHMIDT, 741 43rd St., Oakland, CA 94609; Paul W. Nordin, 410 Justin Drive, San Francisco, CA 94112. This business was conducted by a general partnership. Signed J. P. SICHELSCHMIDT, Dated: June 20, 2005. Manbel Jaldon, Deputy County Clerk, July 13, 20, 27, August 3, 2005. LF394105

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0286293-00 The following person is doing business as EL MUNDO BUENO STUDIOS, 410 Justin Drive San Francisco, CA 94112; Paul Warren Nordin, 410 Justin Drive San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/17/04. Signed Paul Warren Nordin. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on June 20, 2005. July 13, 20, 27, August 3, 2005. LF394104

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-02864396-00 The following person is doing business as HUGO STREET, 205 Hugo Street, San Francisco, CA 94122; Cherif, Mohammed Hedi, 1036 Tanager Lane, Fairfield CA 94533. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 6/24/05. Signed Cherif, Mohammed Hedi. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Keith Wong on June 24, 2005. July 13, 20, 27, August 3, 2005. LF394103

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE To Whom It May Concern: The name of the applicant is: KIM JIN SU. The applicant listed above are applying to the Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1802 Balboa St., San Francisco, CA 94121. Type of license applied for: 41 -ON-SALE BEER AND WINE EATING PLACE. Dated: June 16, 2005. July 13, 2005. LF394107

Publish Your Legal Notice With The San Francisco Bay Guardian

Publish your DBA/ Fictitious Business Name Statement, Notice of Application To Sell Alcoholic Beverages -or- Change of Name. The rate is 4 weeks for \$100. Once your legal notice has been published, you are entitled to a \$100 credit towards a business or personal advertisement in this newspaper.

Please submit:

- 1) A copy of your Fictitious Statement
- 2) One of the following payment methods:
 - * Credit card information (card number, name as it appears on the card, and billing address)
 - * Check for \$100 made out to the San Francisco Bay Guardian.
 - * Cash. This payment method is only available if you come into our office to submit your notice.
- 3) Your phone number
- 4) The address you would like the Proof of Publication to be mailed to.

You may submit this information via mail, fax or by coming into our office. Fax: (415) 621-2016 • Address: 135 Mississippi St., San Francisco, CA 94107.

Please contact Alex with any questions at (415) 487-2517 or Alex@sfbg.com.

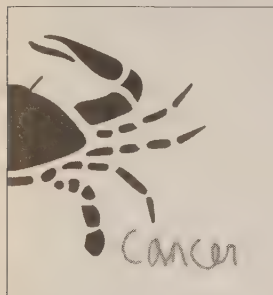
Please note: The San Francisco Bay Guardian is only legally authorized to publish legal notices that have been filed in San Francisco. *Rates for specific legal ads may vary based on size of ad.

GUARDIAN



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by michelle tea and jessica lanyadoo



July 13-19

Aries (March 21-April 19)

It's summertime, Aries. And even if that means nothing to us fog-bound San Franciscans, we here at Double Team Vacations think you need to *relax*. Go sit on your stoop with a beer or something. Life is topsy-turvy, sure, but not as much as it has been, so calm down.

Taurus (April 20-May 20)

Taurus, if you don't like something,

don't buy it. You could file that advice under Duh, We Know, but you run the risk of settling for second best in the material world this week. And any lackluster purchases, decisions, or movements will come back to haunt your house.

Gemini (May 21-June 21)

You're all shook up on the inside, Gemini. Little emotional earthquakes are bouncing things around, and what you needed to be happy last week is not what excites you today. This goes beyond regulation Gemini fickleness — get present and honor your new reality.

Cancer (June 22-July 22)

Cancer, don't be one of those love-the-one-you're-with types this week. It's totally possible for you to hook up with someone who inspires no desire and no passion, but quiets your fear of being alone. In the end, though, you'll just be a bundle of insecurity, so hold out for true love.

Leo (July 23-Aug. 22)

This week, Leo, we beseech you to

choose reality, even if it's scary to look at. And by reality we mean your reality. We know you'd rather zone out watching *Blow Out* marathons on VH1, but if you don't face your situation, it's going to jump you when you're not looking.

Virgo (Aug. 23-Sept. 22)

This week, Virgo, it is everyone else's fault. How glorious! Not that you don't have a hand in the social problems you face — the fools you hang out with reflect choices you've made and attitudes you have about yourself. Take responsibility for your bad decisions and start firing people.

Libra (Sept. 23-Oct. 22)

Libra, you're in the right place at the right time and having the right impulses. That must feel fabulous! But underneath all the excitement lurk the mundane pressures of the daily grind. Don't take on so much glitz and glamour that you forget to pay your phone bill and deal with other necessary details.

Scorpio (Oct. 23-Nov. 21)

This week try dealing with your situation, Scorpio, not the situations of everyone around you. Oh, we know, everyone's getting more money than you, more love, more opportunities, better shoes. Don't involve your ego in your scarcity trip. Whining about what you think you're supposed to have is just as bad as bragging about what you've got.

Sagittarius (Nov. 22-Dec. 21)

Sag, you've got to put yourself out there this week, even if you need to kick your own ass to make it happen. We know you'd rather be home watching *Animal Planet*, but it's important to get out there and strengthen the things in your life that bring you security.

Capricorn (Dec. 22-Jan. 19)

You know how sometimes you're on a long march, protesting the stupid war, or maybe hoofing it with a bunch of gay people down Market Street, and the next day your body hurts? This week, Capricorn, you come to the end of a

psycho-emotional long haul, and man, do you need a rest.

Aquarius (Jan. 20-Feb. 18)

Aquarius, you *rule* this week! Potential and opportunity abound for you freaky freaks. The trick is to know yourself well enough to see which opportunities suit your needs and which are way too tacky. Your head will be abuzz, so take time to ground and center.

Pisces (Feb. 19-March 20)

OK, Pisces, this week sucks. We aren't going to lie to you. But if you can just trust that all the great changes you've made in the past six to nine months have left you strong enough to get through the coming shitstorm, you'll be much more at peace. ♣

Award-winning writer Michelle Tea and intuitive counselor Jessica Lanyadoo have been fraternizing with fate together for the past six years. Call Lanyadoo for an astrology or tarot reading at (415) 336-8354. Write to Double Team at doubleteam@hotmail.com.

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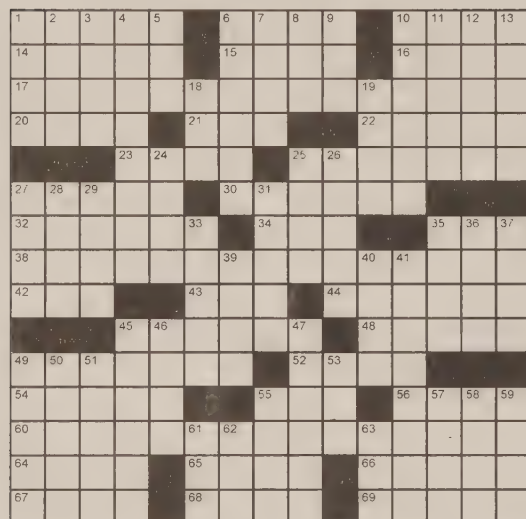


Body & Soul

To place an ad call (415) 255-7600

Ink Well by Ben Tausig

"New Numbers" 7/13/05



Across

1. Ladies, first
6. Healthy alternative to whole
10. "Hey, buddy . . . over here"
14. 30-ton pioneering computer
15. Long (for)
16. Suit to
17. Britney Spears's "Adios to India Pig," before it was remixed?
20. Picnic pest
21. Takes too much, briefly
22. "Bedtime for ____" (Reagan monkey film)
23. Quote
25. One molting
27. Bolivian capital
30. Soft drink launched in Georgia in 1905
32. Like watches with hands
34. Pinch
35. Pinch
38. The Beach Boys's "Cue Blonde Nitwit," before it was remixed?
42. TV show once hosted by Al Gore
43. Sniper's strength
44. Shells out
45. Market or Mission, e.g.
48. On the nose
49. Has at
52. Excite, as an appetite
54. A hound may pick one up
55. Brazilian resort
56. Pet sounds
60. The Flaming Lips's "These Jolly Nudes," before it was remixed?

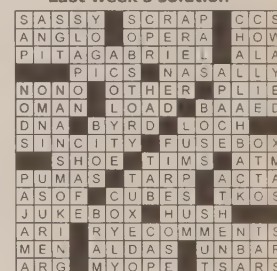
64. "Fashion Emergency" model
65. Not much
66. Consumed
67. Pigeon-____
68. A good number
69. Thin fasteners

Down

1. A 5-Down
2. Get ____ the ground floor
3. Philbin's morning co-host
4. Announcement before the final round, perhaps
5. School subj.
6. Brown Recluse, e.g.
7. 1995 Larry Clark/Harmony Korine film
8. Magician's name ending
9. Bumped into
10. Asian tower
11. Lose a lap?
12. Confiscate
13. Barbershop quartet member
18. Dash alternative
19. Early homicide victim
24. Maker of crocodile shirts
25. Nae sayer
26. "The Natural" protagonist Roy
27. They may be passed or broken
28. By and by
29. Columnist Krugman
31. Unfortunate wave
33. Contort
35. 1492 vessel
36. "Highway to Hell" band

37. Outdo
39. No-win situations?
40. Foil's cousin
41. Part of a familiar refrain, to Giant fans
45. Made smooth
46. One of the Jackson 5
47. Like some knots or plots
49. Accounting plus
50. Chump
51. Classroom summons
53. Plot tool
55. Botch
57. ____ Loma, California
58. Begged
59. Pick and choose, e.g.: abbr.
61. Where some vets served
62. Undetermined, on a sched.
63. Catholic Bush

Last week's solution



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BENEFITS:

- stimulates the abdominal organs
- opens shoulders and chest
- stretches the thighs, groin, abdomen, chest, shoulders and neck

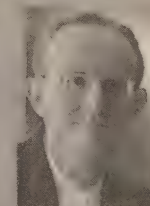
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WOMEN SEEKING MEN

ATTRACTIVE SHE
Pette, attractive SHF, financially secure, enjoys music, dancing, walks, art, good conversation. Seeking wellkempt A/W/M, 55-63, N/S, for friends first. **5259804**

SEEKING COMPANIONSHIP
Bilingual SWF, 56, enjoys movies, going out, or spending quiet evenings at home. Seeking SWM, 50/70, for friends first. **5259804**

MODEL STUDENT
SBF, 25, student, model, seeks SWM, 27/70, for LTR. **5259804**
WOMAN
Youthful SWF, 52, 5'5", 140lbs, financially independent, sexually active, emotionally secure, considerate, devoted. Likes music, reading, walks, movies, fairs, travel. Seeking WM of good character and stability. **5242366**

GREAT KISSER, FOR REAL!
Attractive SHF, 57, 5'7", average body, very caring, playful, likes to travel, likes home improvement, searching for one-on-one relationship with great friend, great companion **5274691**

BOY AND PRETENSES
SWF, 51, local writer, musician, arts worker, never married, wishing you played the fiddle, preferably while riding a bike. Let's cook. Seeking SWM, 45-55, **5274000** **5274000**

CRITICS
Attractive, sexy, adventurous, amorous SWF, 42, fullfigured, smoker, former actress, great, seeking openminded man, 42-60, for dating. **5274022**

CRYPTIC WINTERSTORMS
Creative, outgoing, openminded SWF, 34, seeks SWM, 25-40, into travel, thirst, desert, metal, enjoys movies, hiking, camping and new adventures. **5270745**

CREATIVE AND SPIRITUAL
Attractive SAF, artist/designer seeking a creative, spiritual man, 50-60, 5'9", N/S, race open, who appreciates the arts, and ethnic restaurants, world travel, is open minded and adventurous. **52711596** **52711596**

HEAVENLY KILTING
Professional, settled, successful, Japanese SF, 45years old, into a serious and meaningful relationship with a SWM. Kindly refrain messages if you are not into these qualifications. You're honesty is truly appreciated. **5250215**

SEEKING SPIRITUAL MAN
SWF, blonde hair, 5'4", medium build, works with children, enjoys church and hiking, looking for someone, 50-62, with good values, who is caring and spiritual, and who enjoys the outdoors. **5274925**

WANTED ALL MY LIFE
Affectionate, romantic SF, 37, going on 25, loves cooking, home improvements, travel, waiting to fall in love with THE ONE. Is it you? **5273123** **5273123**

SELECTIVELY SEEKING
SF, young 50ish, tall, slender, brown/brown, sensitive, enjoys swimming, reading, hiking, cooking, outdining, seeks polite, caring, mature, educated, traditional S/DWM, 45-58, 5'11", N/S, light drinker, for friendship and great companionship. **5260214**

SINGLE AND SEXY
SBF, 23, spontaneous, adventurous, outgoing, loves to travel. Seeking male, 30-69, who is established and generous, for LTR, possible marriage. **52675973**

GODDESS WANTS
Goddess yass want's to play. Let's have some hot, hot fun! You must be healthy, clean, have stamina, and "B" beyond Trichs. Serious inquiries only. **52674783** **52674783**

MEN SEEKING WOMEN

ASIAN FEMALE SOUGHT
DWM, 50, tall, handsome, college-educated, fit, financially secure, seeks partner to share life. Let's explore the bay area and beyond together. **5246617**

MR. RIGHT SEEMS MS. RIGHT
SWM, 35, 5'7", 161lbs, short brown hair, brown eyes, Cancer, N/S, loves to bowl, dine out, seeks LTR with woman, 29-56, N/S. **5247658**

MATURE BUT FUN
SWF, 59, new to area, ISO female friend, race open, to hang with, maybe more. Thick, skinny, short, tall doesn't matter, I love them all. **52732103** **52732103**

GUIDELINES: Connections ads are for anyone over the age of 18, seeking a sincere relationship. We suggest you do contain a self-description, age-range, lifestyle, and abbreviations. Abbreviations are permitted only to indicate gender, race and religion. The San Francisco Bay Guardian is a community-oriented, family publication, and ads including explicit sexual content will not be accepted. Offers of money, travel, arrangements or gifts are strictly prohibited. We assume the advertiser is responsible for the accuracy of the information provided. We will not be accepting any written response to the advertisers' ad number, all responses will have to be placed via the telephone. All ads run on a space-available basis and ads from advertisers who have paid no premium become no premium. The publication reserves the right to edit, alter, move or delete any ad without notice. For customer service call 1-877-895-7996.

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WOMEN SEEKING MEN

TRIPLE DELUXE DELIVERY
Sexy, curvy female, 40, triple D, blondish-brown hair, 5'3", 148lbs, full of fun, sweet treat from head to toe, seeks gentleman to share time with. **5272938**

HOT SEXY BRUNETTE
Hot sexy brunette, 25, great ass, 360D all natural, 5'5", 130lbs, incredible legs, pretty face and skin, looking for older gentleman for LTR. **527071**

RATED XXX
Voyeur's fantastic voyeur featuring two fine fun sexy females, 25, great ass, 360D all natural, 5'5", 130lbs, incredible legs, pretty face and skin, looking for older gentleman for LTR. **527071**

BLOND BRUNETTE
SWF, 25, size 7, beautiful legs, great ass, big boobs, cute face, nice hair. Looking to be pampered by single male. **527009**

PUERTO RICAN MOMMY
With petite 34's curvy assets. ISO gorgeous WM, specializing in what "she" won't do. Very discreet. **526675**

EXOTIC BLUE EYES
WF, 26, 5'4", 115lbs, long blonde hair, classy, likes romantic adventures and more. Seeking mutually beneficial, part-time relationship with gentleman, 29-50, I love submissive men. **52541**

PAMPER ME
WF, 26, 5'4", former dancer, mastered the arts of social graces and elegant behavior. Seeks generous guy for parttime, mutually beneficial relationship. Submissive a **526742**

SUGAN DADDY NEEDED
BMF, 35, seeks sugar daddy with a thick cock. You be generous and I'll be your girl. I like x-rated movies, toys, oral and anal **527664**

LOOKING FOR ADVENTURE
Extremely fat, married, middle-aged, white housewife, about 225lbs, seeks WM, under 50, for weekday daytime intimacy. Be healthy, discreet and patient, please. **524427**

EXOTIC, EROTIC, SEXY LATINA
Sensual, blonde Latina looking for sincere, serious gentleman with unusual proclivities **527055**

WOMAN WOMAN
B/BF, intelligent, sexy and fun, seeks sugar daddy, 30-60, to sponsor LTR. Let's work out something mutually beneficial. **527198**

HASTY BLACK MAIDS
13 sisters of Holy Dore Saint Barbara Domina Dora seeks sub male repair man as boy toy. Cross-dressers okay. Work in drag. **527008**

SINGLE AND SEXY
Young, spontaneous SF, 23, loves travel. Seeking handsome male, 30-69, financially stable, for beneficial relationship. **527637**

ADVENTUROUS ROMANTIC
Pre-op transgender, 5'9", mid-40s, 159lbs, mixed ancestry, excellent cook, loves outdoor sports, horseback riding. Seeking career-oriented, open-minded, good natured, disease-free guys, 30-60, to have fun with. **527073**

MEN SEEKING WOMEN

NO PAIN
Damsel in distress or starving student sought by progressive, fit, popular mechanic for mutually beneficial arrangement. **526664**

CUSTOM PERSONALIZED SPANNING
Get it with pain, paddle, strap, or stick: mild, medium, or hot. Discuss over coffee, or martini first. You choose, or I'll decide. Retired doctor. **527359**

SEXY SENIOR
Nice-looking SWM, 63, 150lbs, fit, seeks small, fit, senior lady who still enjoys sex. Nice dinners and foreign movies, included. Be a nice person. **524350**

LOVE GOING DOWN
on a woman. Do you enjoy a man going down on you and staying there? Reciprocity and intercourse not required. **526965**

HOT SUGAR DADDY
Very hot, sexy WM, well-endowed, seeks play partner for discreet adventure. Must be open-minded and discreet. Large, natural breasts and lots of curves a plus. **527028**

9" AND HANDSOME

Professional male, 32, seeks friend with benefits, relationship with confident, intelligent female for friendship and hot sex. No games. **527044**

INTENSE ORAL PLEASURE
Satisfaction guaranteed...no reciprocity. Females, any age/race. Be clean, healthy, wet. I'm clean, easygoing, very talented tongue, love to lick. **525695**

MASAGE & CUNILINGUS
Tall, handsome WM will relax you with a massage and pleasure you orally with his talented tongue. No reciprocity. Age/race open. STD-free. **527139**

WELL-ENDED BLACK MALE
SBM seeks hourglass-shaped, bottom-heavy white women. Thick, shapely calves, pedicured feet a must, cellulite bodies a plus. You'll like my endowment. **527139**

PASSIONATE ENVOIUTES
Employed, secure, private, classy, horny, smart, happy, educated, tessaible, kissable no-strings 52-year-old married WM, seeking a SF, 30-55, race open, N/S/N/Drgs, for discreet encounters. **521197**

MEN SEEKING MEN

NICE THICK COCK
Very attractive, professional, clean-cut BWMM, nicely endowed, seeks males who are very fit and looking for fun. Very open and oral. S.F. area. **527908**

DOMINATE ME
Straight looking divorced guy, 41, good build. Needs a guy like me to call me names and worship your cock and butt. Harry a plus. **524059**

SEXUAL BATTLE
Professional married bisexual male, good build, 37, brown/brown, health-conscious, enjoys outdoors. Seeking same, 30-45, communicative, with sense of humor. For discreet connection, exploration, and erotic times. **524333**

NAKED IN THE SHOWER
Slender, masculine WM, seeks similar guy, under 45, who would enjoy some good clean fun, with warm water and a bar of soap. **524685**

STRAIGHT OR B&M
Easygoing male, 42, seeks masculine, safe, discreet guy, with very trim body, who would like to get together for 1 or more erotic sessions. **523858**

COMPLEMENTARY MASSAGE
Strong-handed, straight-guying, guy, 44, offers a soothing, sensual, touching experience for turned-on/dread, masculine guys. 18-40s. **525908**

LOOKING FOR A GIANT COCK
Very attractive, sexy, hot BM looking for an attractive, discreet guy with a huge cock. 9"+, I'm very old, versatile, clean, fit. You be...too. **521194**

ENJOYS GIVING ORAL
SM, 60, 5'9", 170lbs, interested in meeting mature, discreet older men in the East Bay. **525106**

SUPPLY MEETAL COIN
Doctor massages you but hve, jacking you off. Spanking, rimming, sniffing? Shout big time! Uncut cocks/hairy asses. 20-45/all sizes. **527004**

WANT FINGERES
Photography, strip pole, strip search, prison guard, you name it! Safe, lean, straight-guying, SF, 43, seeks similar male, 20s-40s, Sunnyvale. **5273149**

WOMEN SEEKING WOMEN

NO TRAIL
SWF, 40, looking for an open, accepting, sex loving couple or SF, 35-50, for encounter and weekends in sensus embrace. **526875**

THREE'S COMPANY
FEMALES... Novice females learn from us curious about you. **523952**

SEMI AND SEX
Let's loosen up with a few bees, talk about sex, get naked and play. Masculine BWMM prefers in shape, straight-looking guy with slim waistline, 21-44. **526321**

EROTIC VOODOO
Creole BBW, dominant, with huge fat butt, seeks WM, 30-70 must be obedient, hungry, grateful, servant. Oral, anal, toy play. Must be interviewed for opportunity. **525957**

FOOT FETISH FANTASY
26-year-old female, seeking SM. Sexy legs, beautiful perfect feet, size 7, nice toes and painted toe nails, looking to have them pampered. **525937**

PRITTY THING
Flawless skin, perfect teeth, high arches, painted toe nails SWF, 26, wanted to have feet pampered. **527131**

MISCHIEF MISCHIEF
Sincerely, I hope to be your fantasy mischief and fantasies of the mind that means all kinds. Sincerely yours, **527194**

BOTH OUT SHOPPING

Couples: generous, trim, white, healthy, openly services her boyfriend, your way. I receive his copious energy, you both get shopping weekly. **524371**

SOXY LATINS
White-Latin guy, 28, fit, seeks B/F or couple. Looking for a partner to go to swing clubs with? It's me! **525322**

UNLIMITED GUY FOR...
International couples. Very versatile BWMM, 5'11", 175lbs, masculine, fit and healthy nudist seeks interracial couples for hot tubs and adult fun. **527416**

SOXY COLTIE GIRLS
21 and 24 years old, both 360D and 5'6", 135lbs, great ass and legs, one blonde, one brunette, looking for older man to play with. **527012**

FIRST IN TRY
Athletic, attractive, well-endowed married WM, 36, 140, 5'5", 100% disease free, willing to travel, seeks safe, petite, disease-free couple with BM, possibly discrete LTR. **527489**

COMPLEMENTARY MASSAGE
Relaxing sensual full body massage, prefer trim athletic bodied men or women, 18-40s. I'm a trim easygoing WM. **525662**

IS NOT A CHICKEN
Attractive, healthy couple, seeks female, for fun and exploration, no experience needed, just an open mind. **526821**

LEGITIME DISCREET
Wife invites a lucky woman to join her in pleasing sexy, slender husband who adores sensual pleasures of all kinds! Come join us! **525945**

TV/TS

FUN-LIVING ONE-MILE
Very passable and attractive seeks new friends for erotic fun and good times. I'm kinky and open to anything but pain. **526760**

SEXY ASIAN TEA GIRL
Sexy asian crossdresser, 5'6", 125lbs, slender, intelligent, 30-something, seeks mature, kinky, top male, for possible romance. **527242**

SMOOTH WHITE GUY...
looking for a few black men to have fun with. I will dress like a woman, act like a woman, and do whatever you want. **526588**

ADVENTUROUS, OPEN MIND
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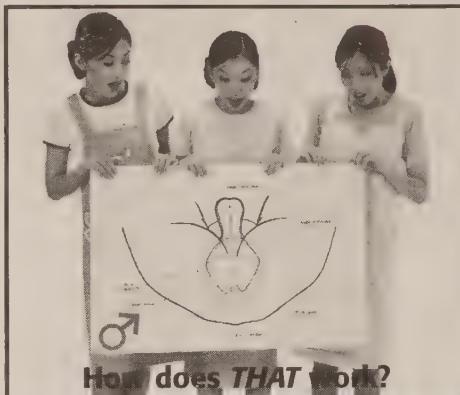
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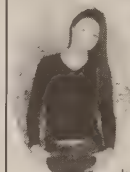
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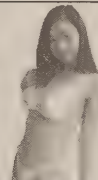
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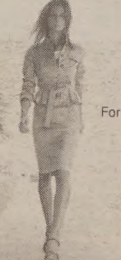
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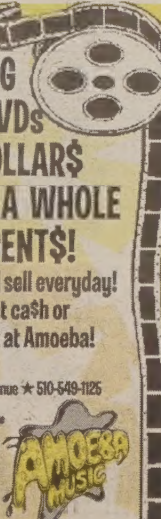
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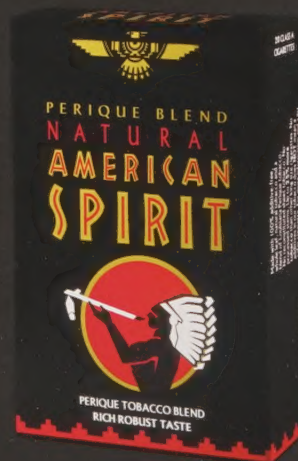


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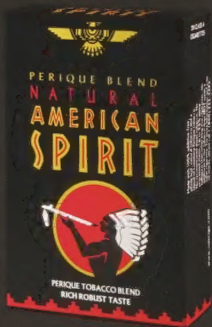
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